

Writer
**BERNARD
SWYSEN**

Artist
**BRUNO
BAZILE**



CHARLIE
Chaplin



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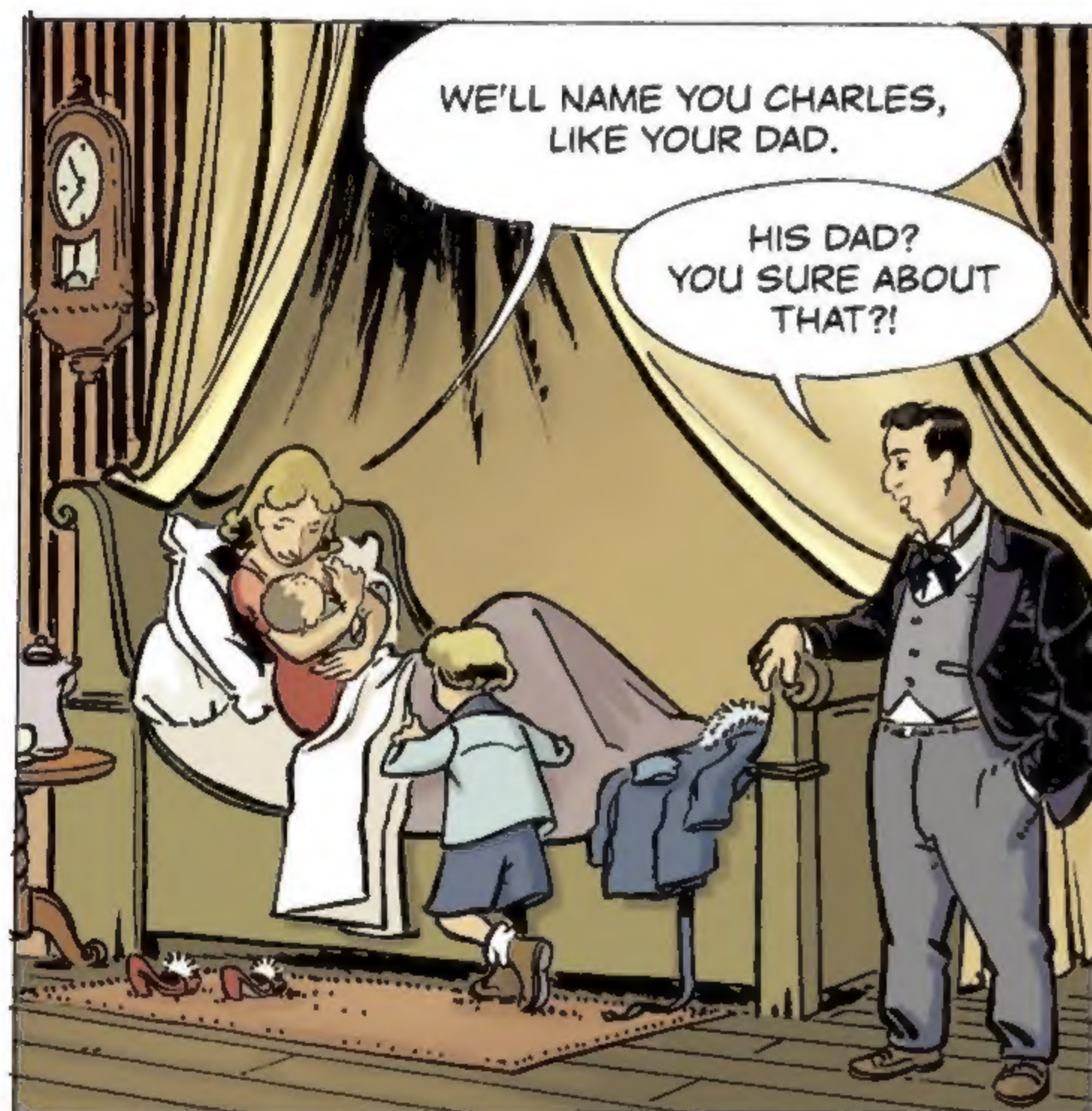


Chaplin

COLORS: CERISE



EAST STREET, IN THE WALWORTH DISTRICT OF SOUTH LONDON...



MONTHS PASS. HAVING RECOVERED FROM THE BIRTH, HANNAH HAS RESUMED HER CAREER AS A SINGER, UNDER HER STAGE NAME: LILY HARLEY.



AND AFTER THE SHOW, THE PARTY GOES ON...



AS FOR CHARLES...



...THE INEVITABLE FINALLY HAPPENS.



DRUNKARD!!

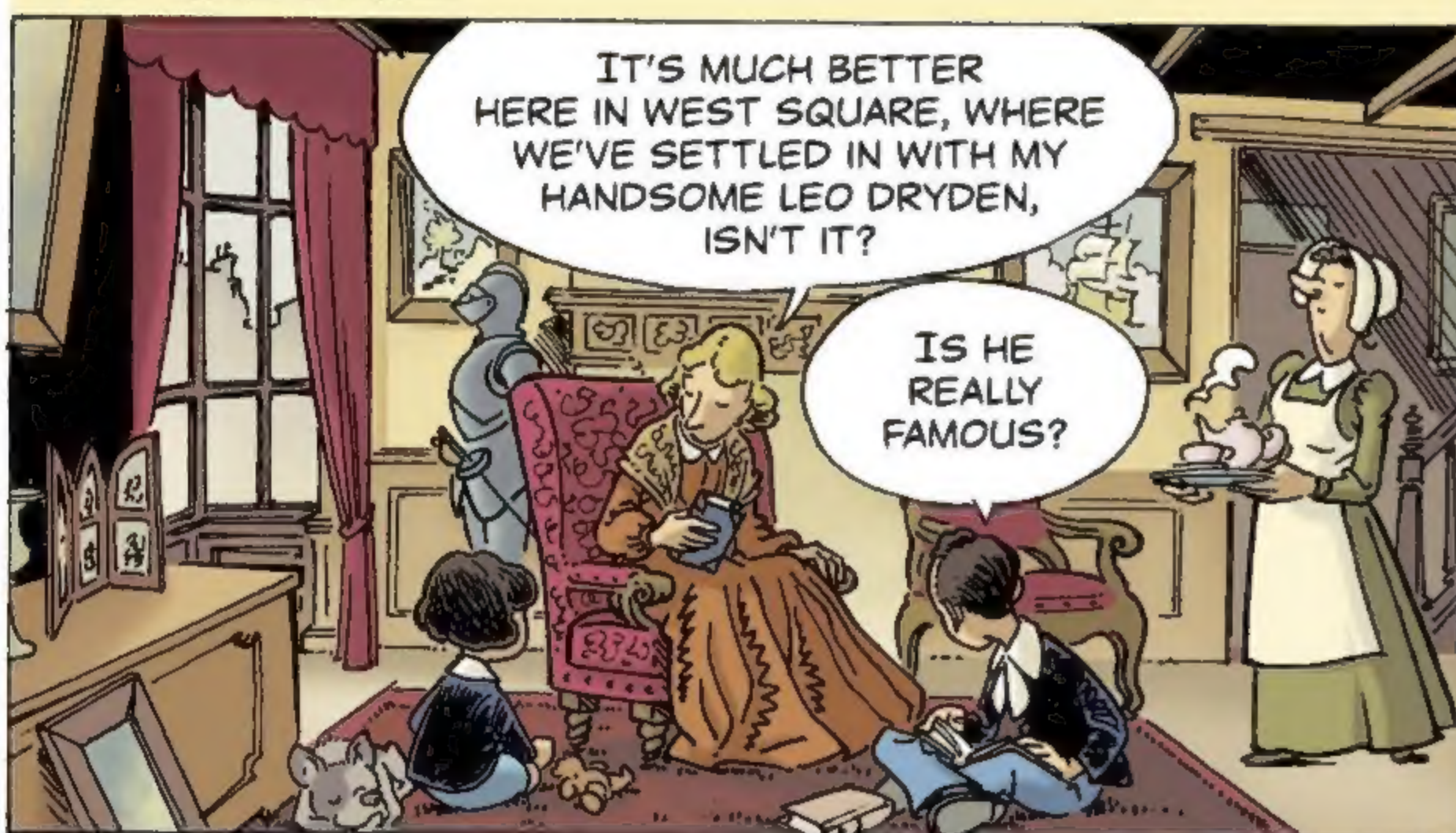
SLUT!

HERE I AM, ALONE, WITH A FIVE-YEAR-OLD AND A TODDLER...

BUT I MAKE A DECENT LIVING! I DON'T NEED THAT VIOLENT DRUNK!



TWO YEARS LATER...



IT'S MUCH BETTER HERE IN WEST SQUARE, WHERE WE'VE SETTLED IN WITH MY HANDSOME LEO DRYDEN, ISN'T IT?

IS HE REALLY FAMOUS?



HE SURE IS, SYDNEY!

THE SONGS HE WRITES FOR THE MUSIC HALL ARE A HUGE SUCCESS!

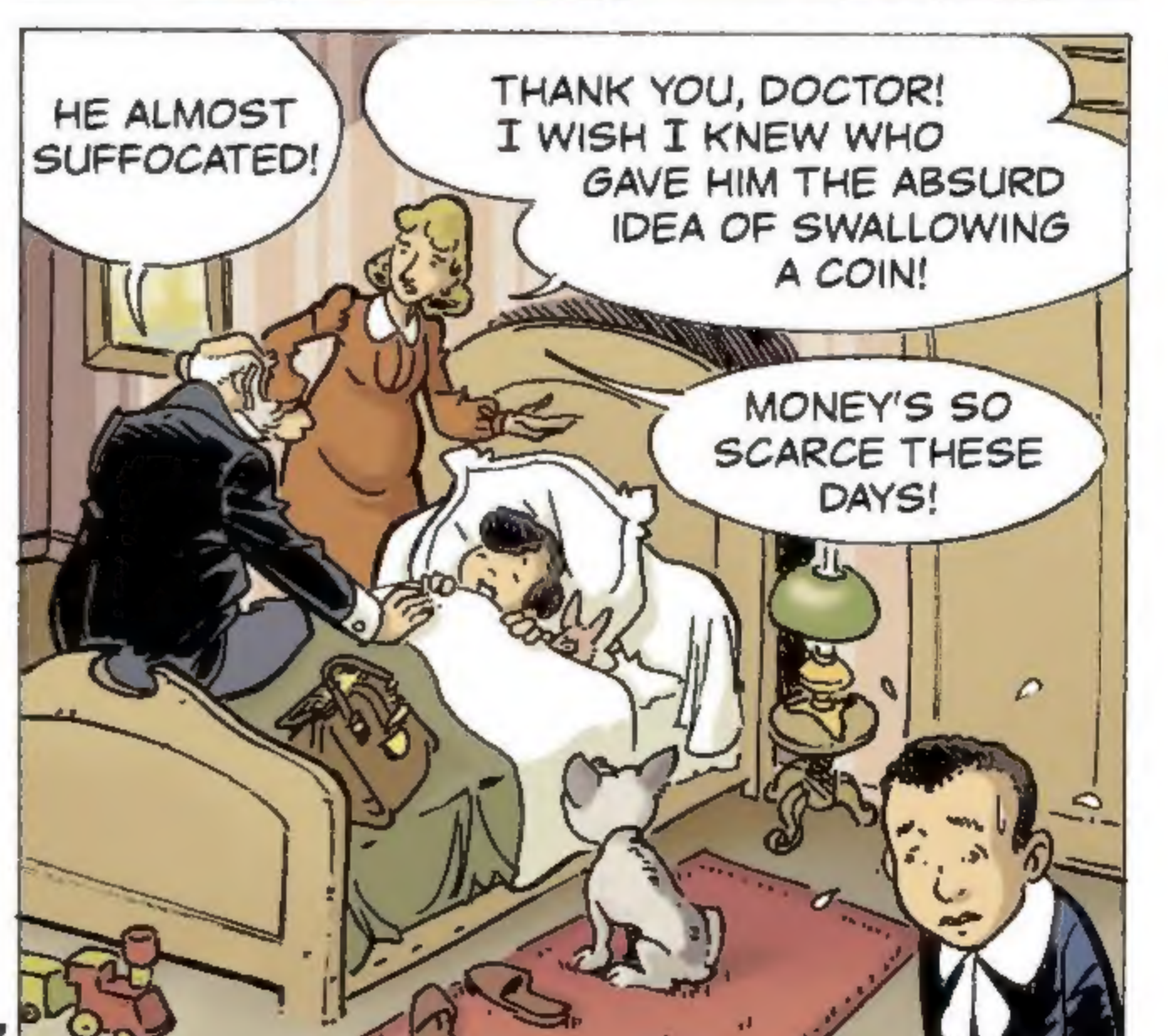


ONE DAY, I'LL WORK AT THE MUSIC HALL, TOO! LOOK, CHARLES, SEE THIS HALFPENNY?

I SWALLOW IT!



AND PRESTO! IT REAPPEARS BEHIND MY EAR!



HE ALMOST SUFFOCATED!

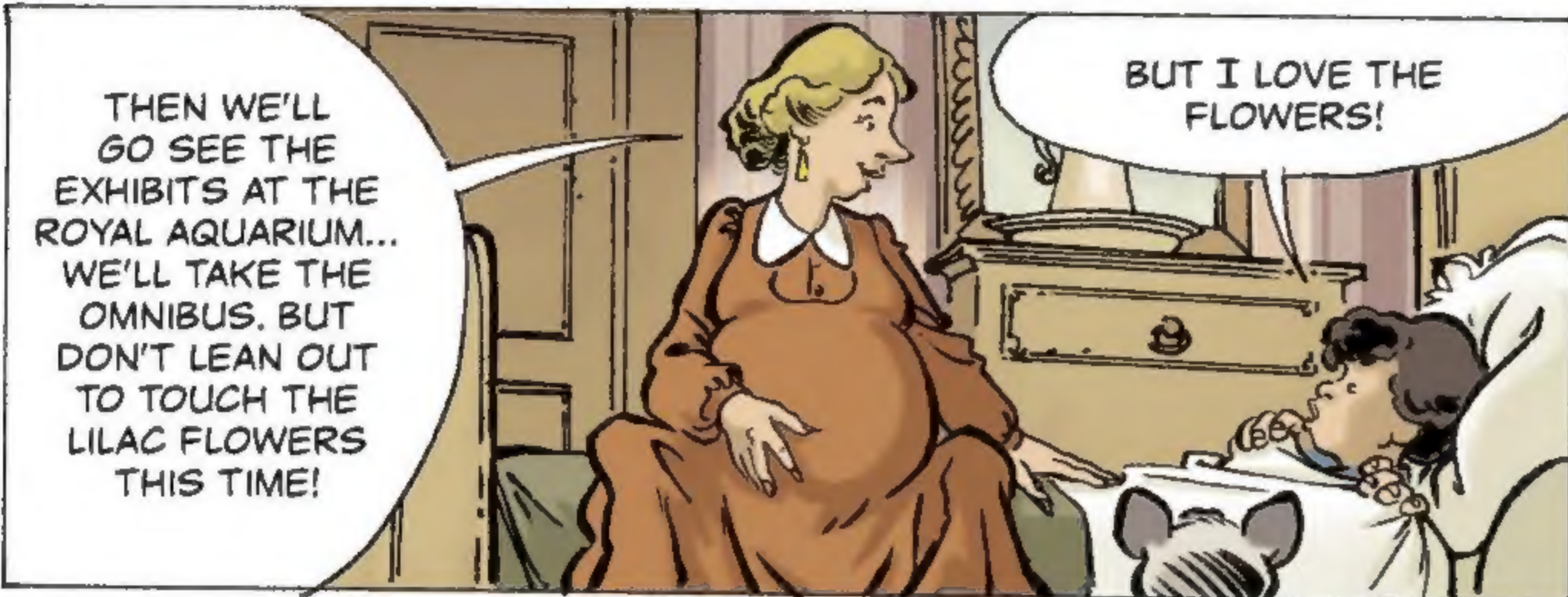
THANK YOU, DOCTOR! I WISH I KNEW WHO GAVE HIM THE ABSURD IDEA OF SWALLOWING A COIN!

MONEY'S SO SCARCE THESE DAYS!



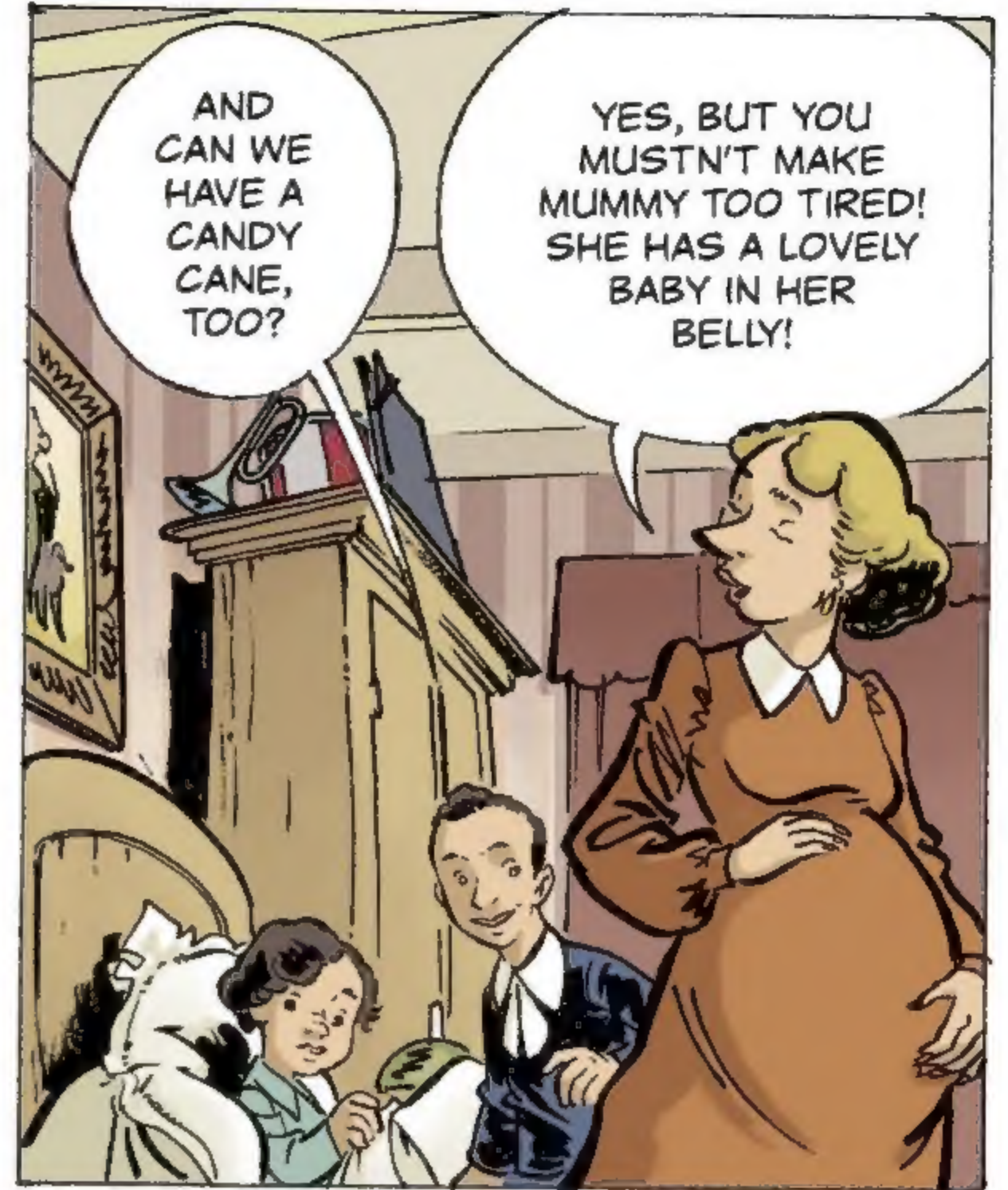
ARE WE STILL GOING FOR A WALK, MUMMY?

OF COURSE, DARLING, LIKE WE DO EVERY SUNDAY-- ON KENNINGTON ROAD, AND YOU'LL WEAR YOUR BLUE VELOUR SUIT WITH THE MATCHING GLOVES.



THEN WE'LL GO SEE THE EXHIBITS AT THE ROYAL AQUARIUM... WE'LL TAKE THE OMNIBUS. BUT DON'T LEAN OUT TO TOUCH THE LILAC FLOWERS THIS TIME!

BUT I LOVE THE FLOWERS!



AND CAN WE HAVE A CANDY CANE, TOO?

YES, BUT YOU MUSTN'T MAKE MUMMY TOO TIRED! SHE HAS A LOVELY BABY IN HER BELLY!

AND AT THE END OF AUGUST 1892, THAT LOVELY BABY SHOWS HIS FACE.



SAY HELLO TO WHEELER!

HMM...



BUT A FEW MONTHS LATER...

LEO TOOK OUR SON AND LEFT ME--ME, A BAD MOTHER?! THE BASTARD!

ALONE AGAIN, WITH TWO YOUNG CHILDREN...



TWO YEARS LATER...

WHY IS IT THAT WE HAVE ONE LESS ROOM EVERY TIME WE MOVE?

I'M DOING ALL I CAN, SYDNEY... NOW, GET READY, MUMMY HAS TO GO TO WORK.



JACK JONES
WELL AND KNOWN
TO EVERYBODY
ROUND



ABOUT DON'T
THE MARKET
YER SEE



I'VE NO FAULT TO
TO... KH... KH! KH!!



MY VOICE!

MY VOICE!!

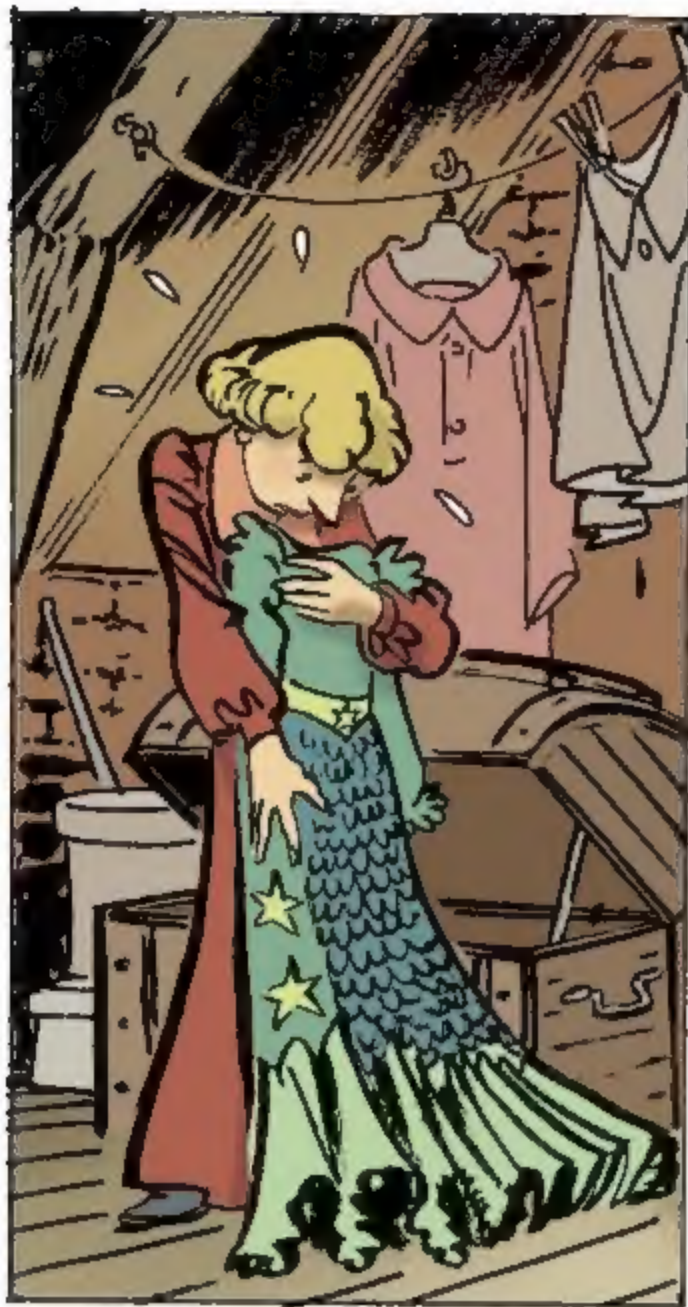


?

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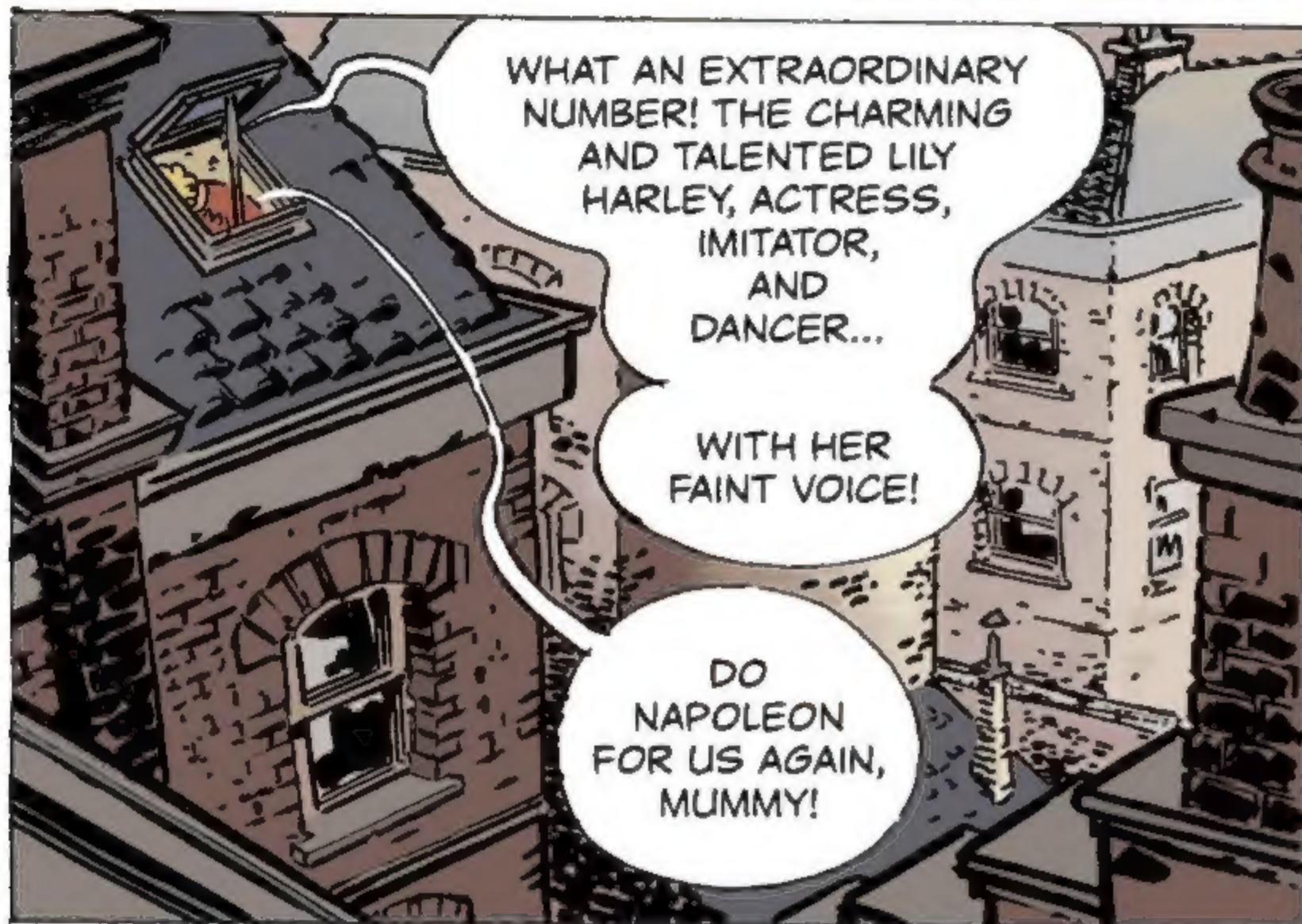


MUMMY,
CAN WE PLAY
DRESS-UP?



"I'M A LADY JUDGE, AND A GOOD JUDGE, TOO!"

CLAP
CLAP
CLAP!



WHAT AN EXTRAORDINARY
NUMBER! THE CHARMING
AND TALENTED LILY
HARLEY, ACTRESS,
IMITATOR,
AND DANCER...

WITH HER
FAINT VOICE!

DO
NAPOLEON
FOR US AGAIN,
MUMMY!

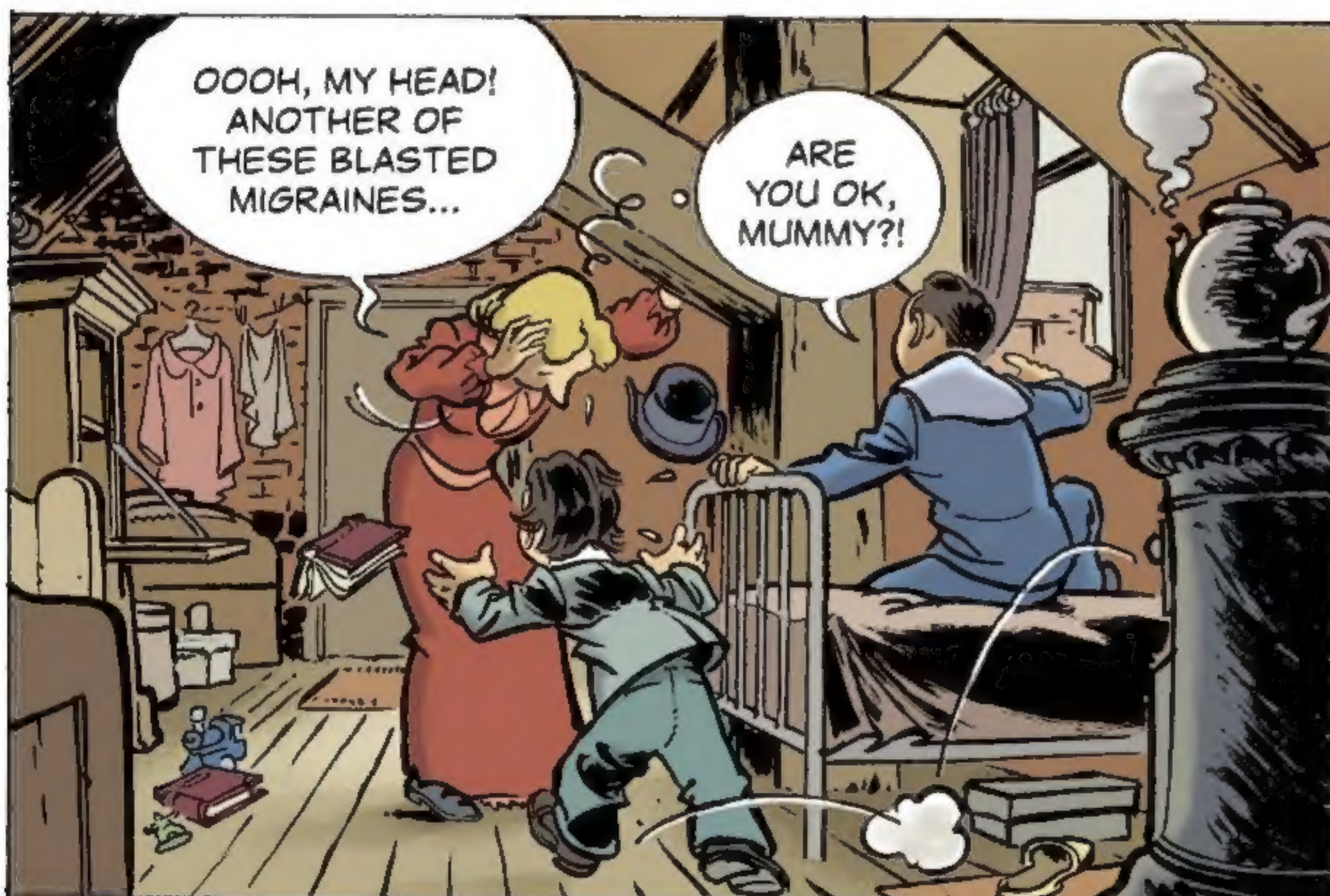


"SIRE, ALLOW ME TO GET
THIS BOOK FOR YOU--
I'M TALLER!"

"DON'T
YOU MEAN
HIGHER?!"

HA
HA
HA!

DO MORE
IMPRESSIONS
FOR US!



OOOH, MY HEAD!
ANOTHER OF
THESE BLASTED
MIGRAINES...

ARE
YOU OK,
MUMMY?!



SHE GETS HEADACHES MORE AND
MORE OFTEN!

WE REALLY
CAN'T TURN THE
LIGHT ON? IT'S
SO DARK IN
HERE!



WHERE'RE
YOU GOING,
SYDNEY?

TO SELL
NEWSPAPERS.
THAT'LL BRING
IN A LITTLE
MONEY!

IT'S
BETTER THAN
NOTHING!



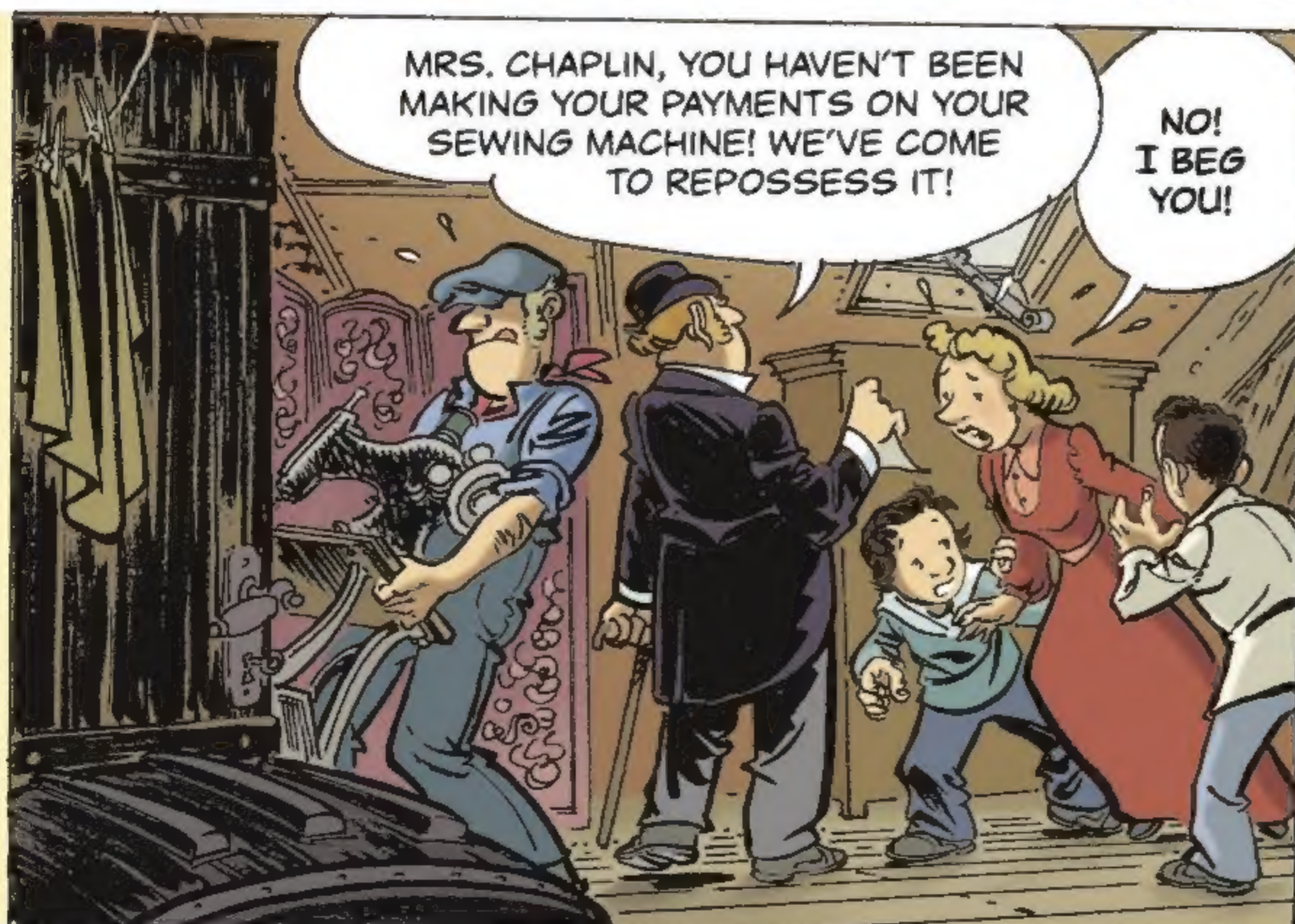
WELL,
THIS IS NO
FUN!

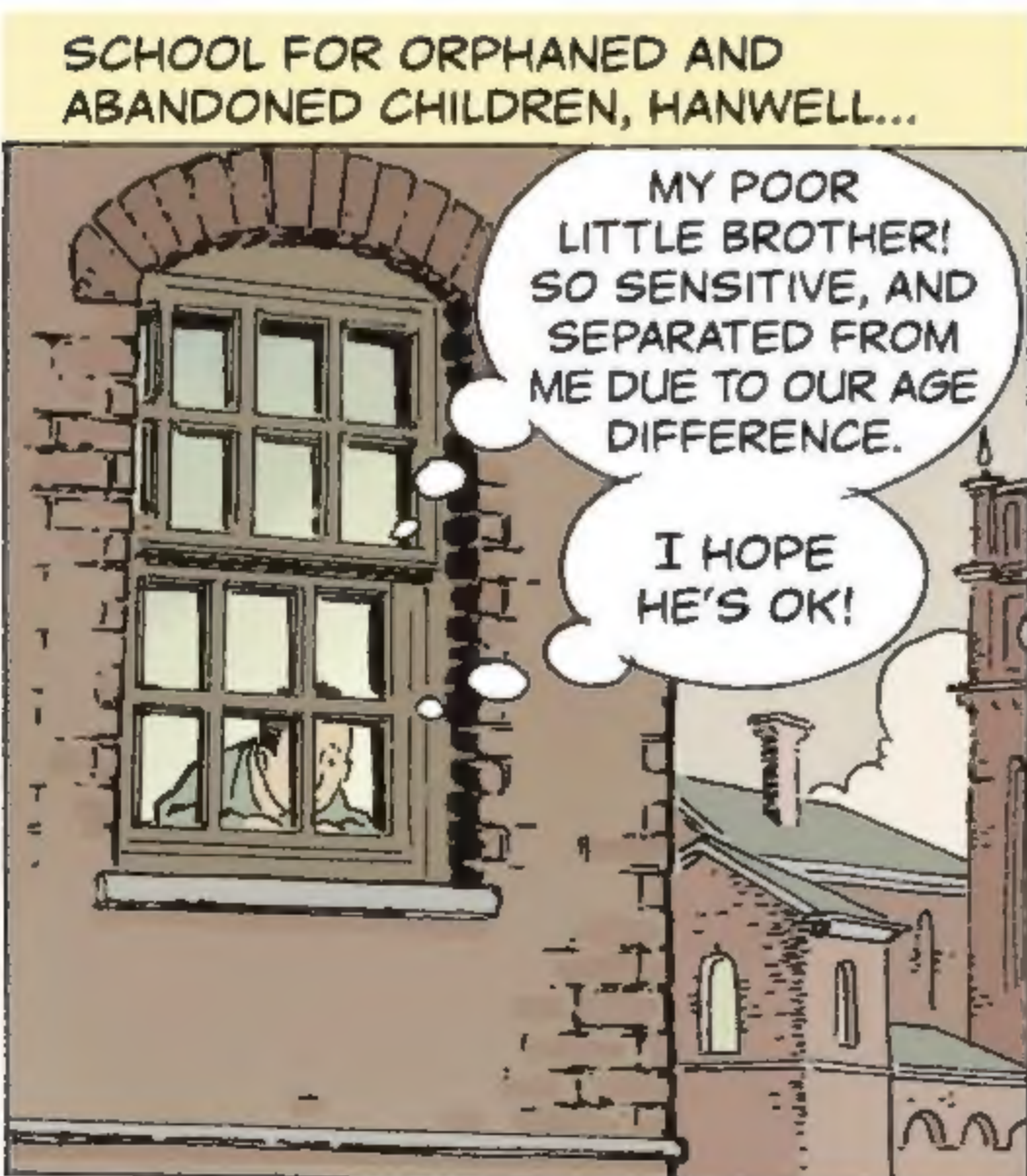
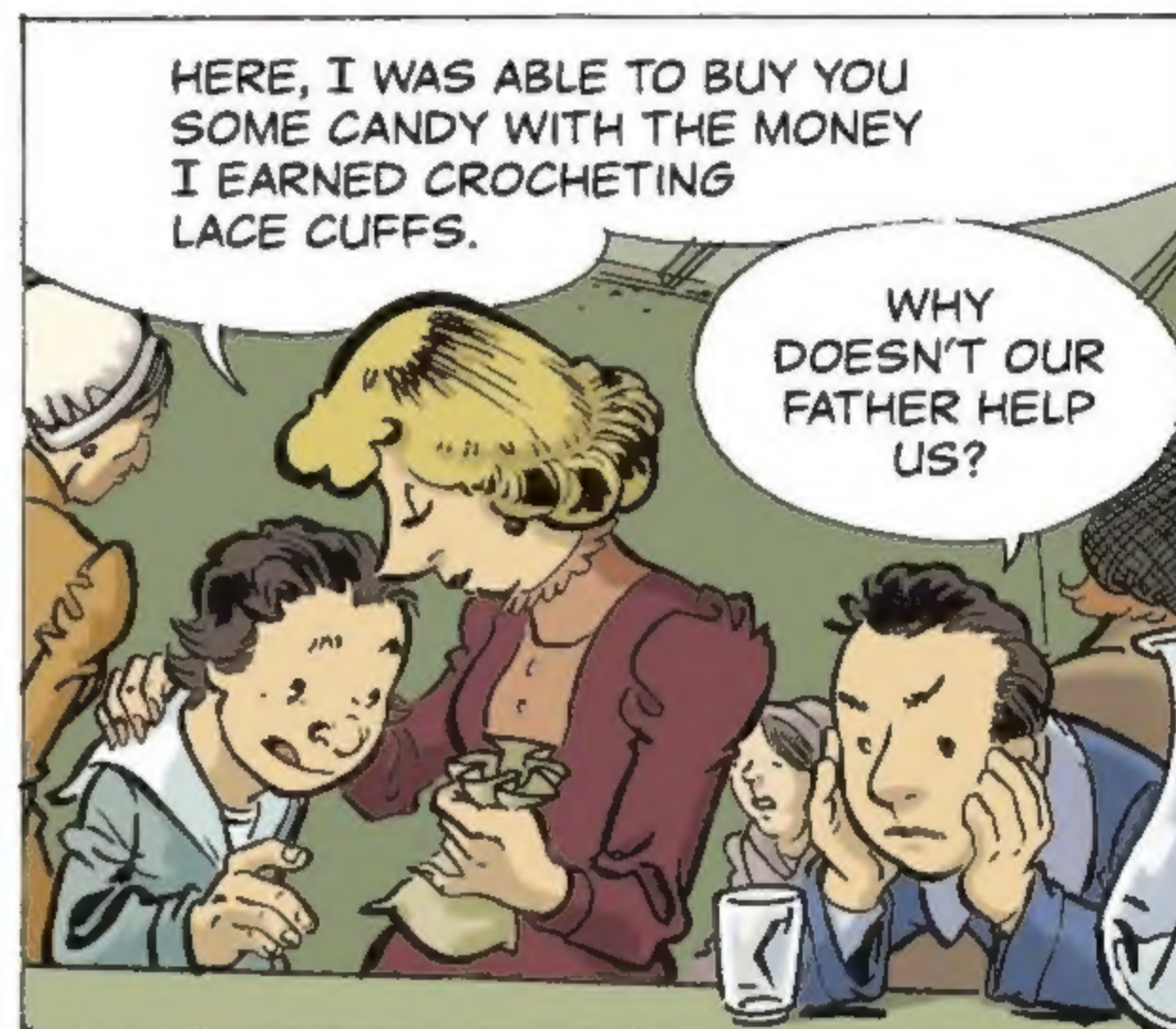
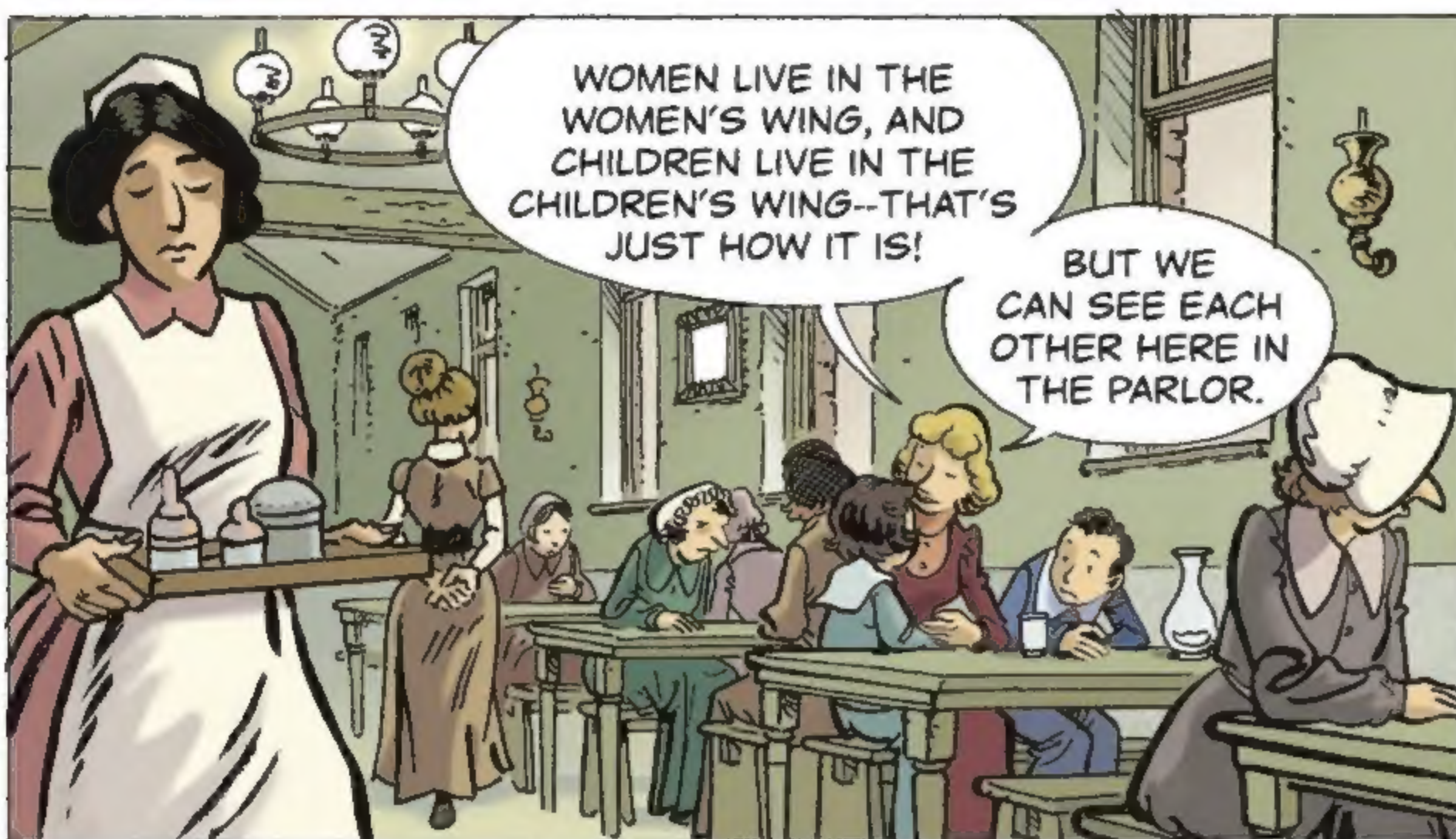


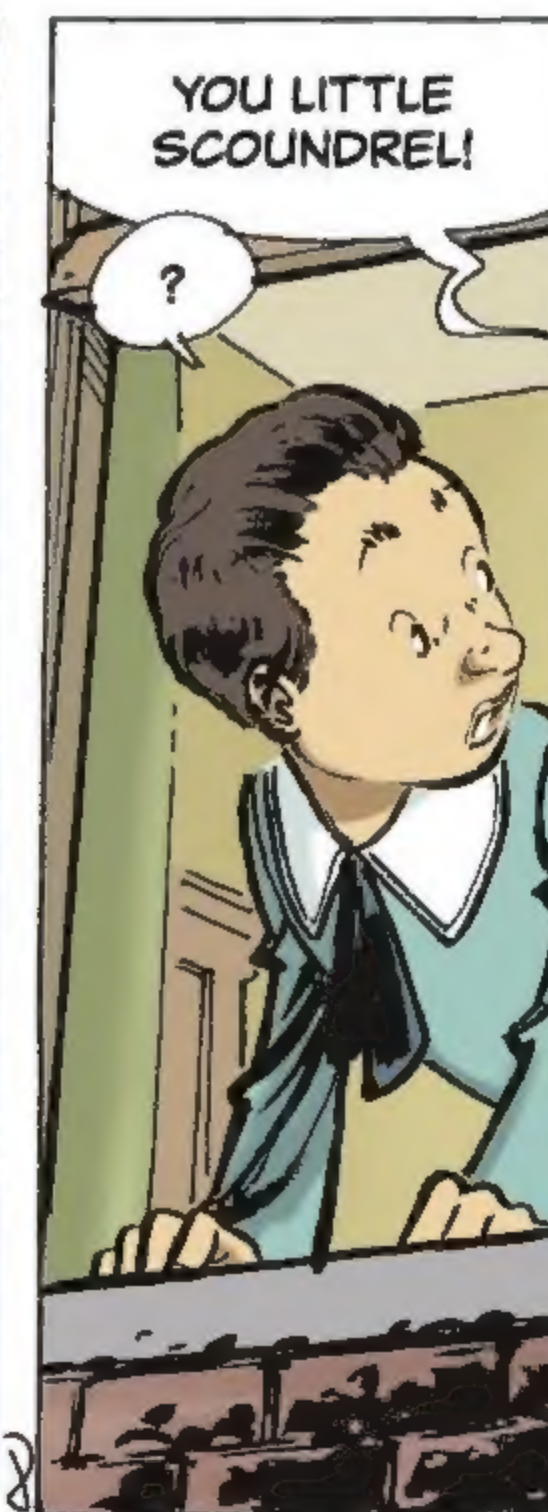
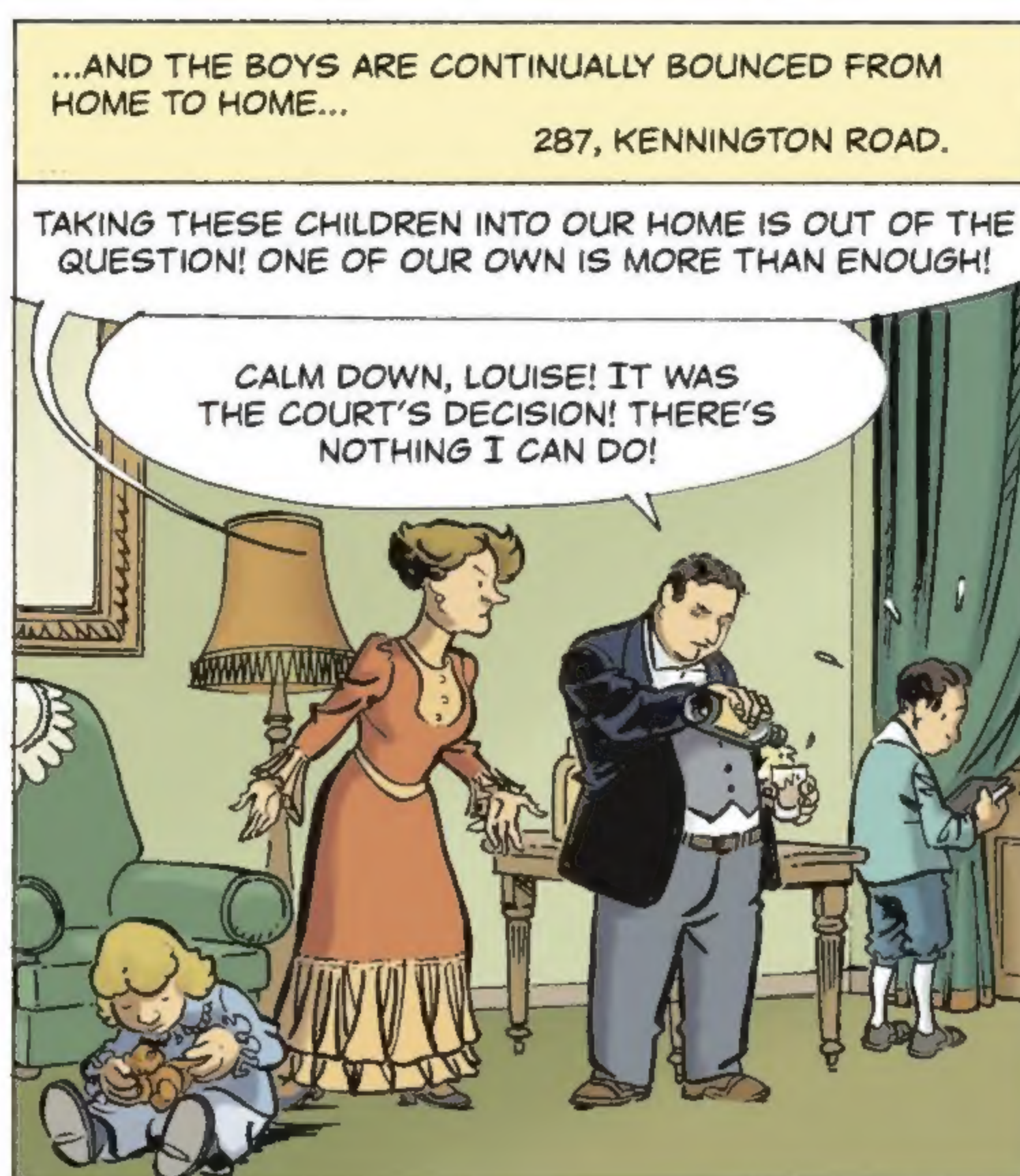
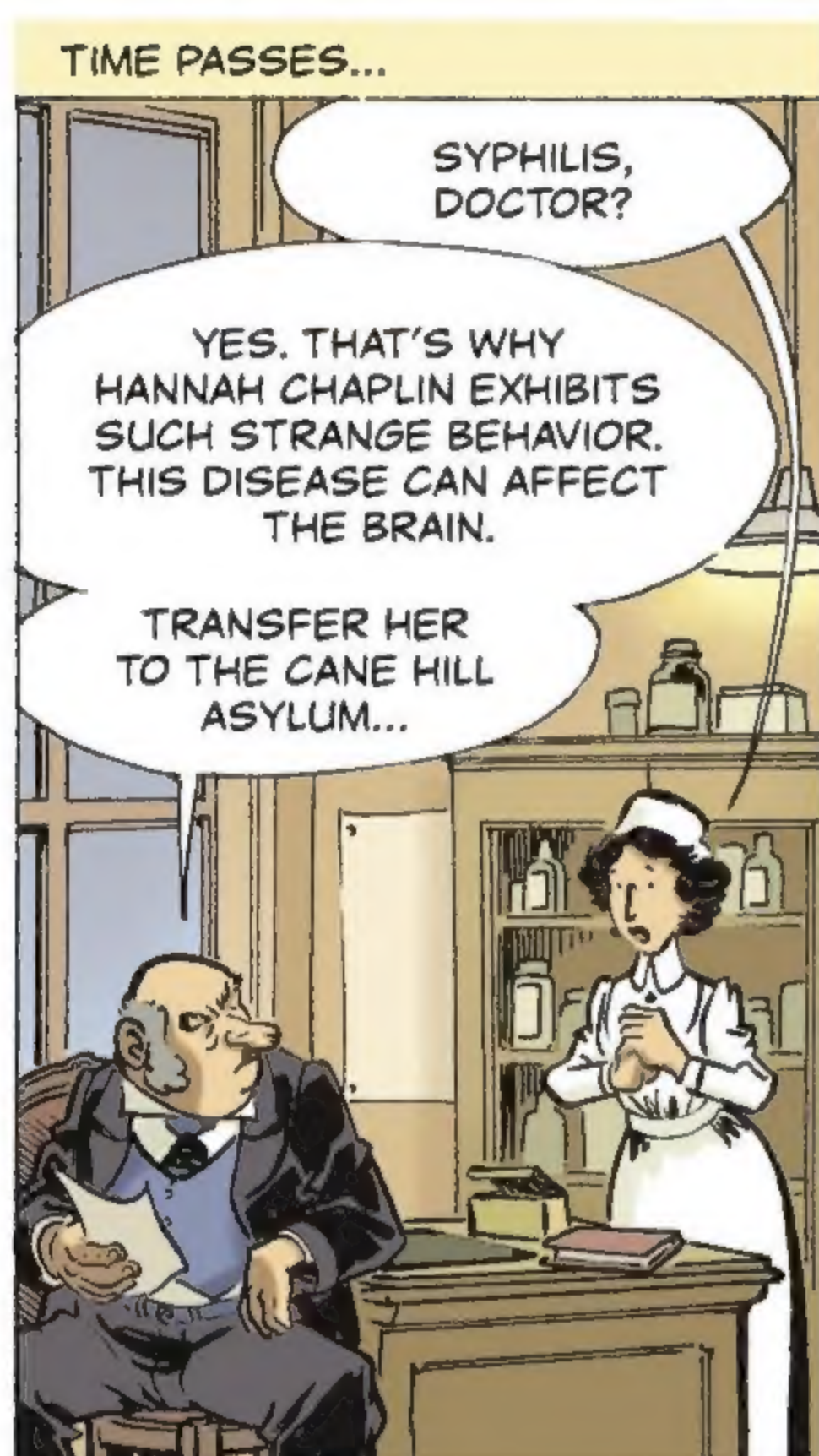
SOUTHEND-ON-SEA...

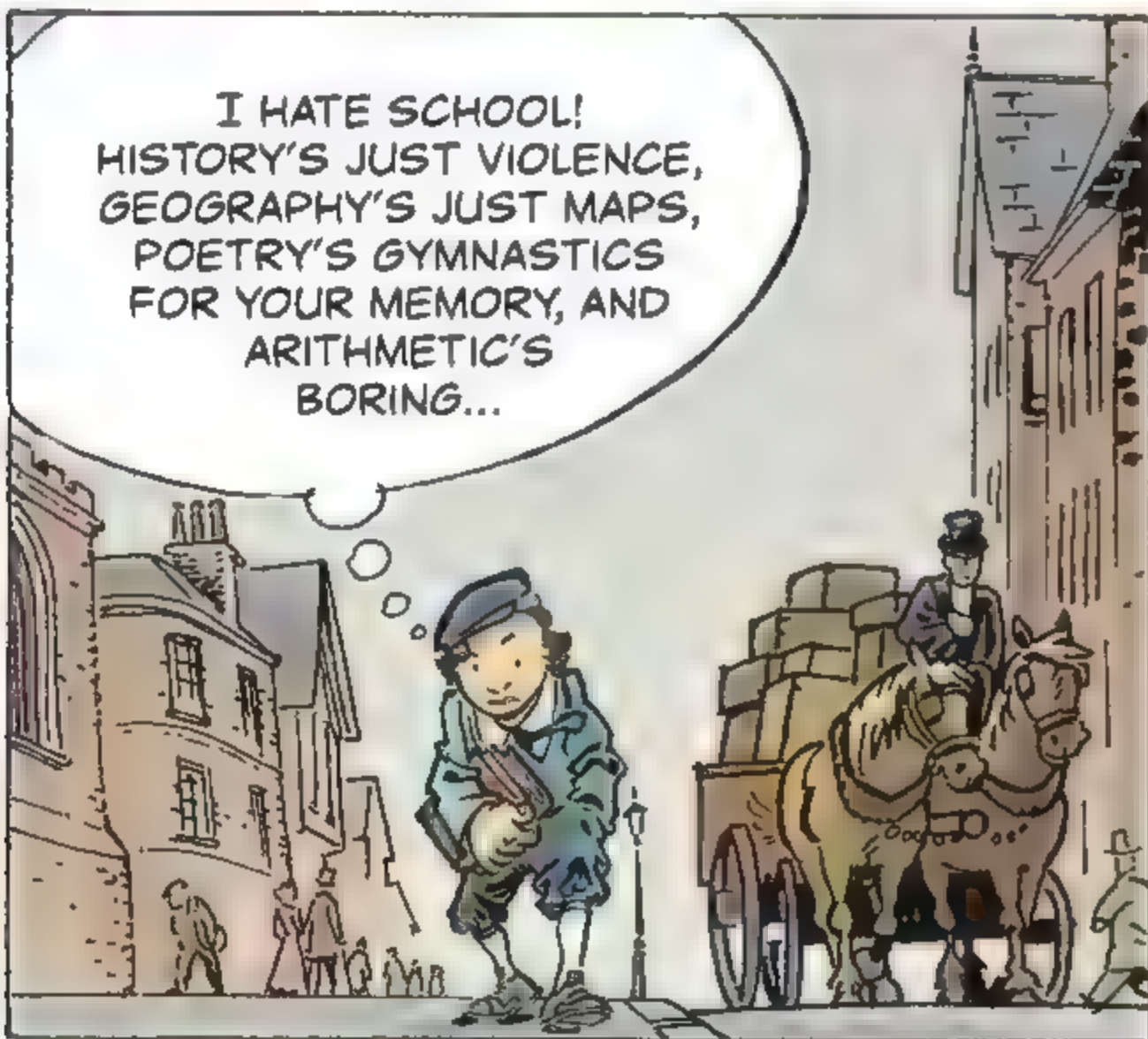
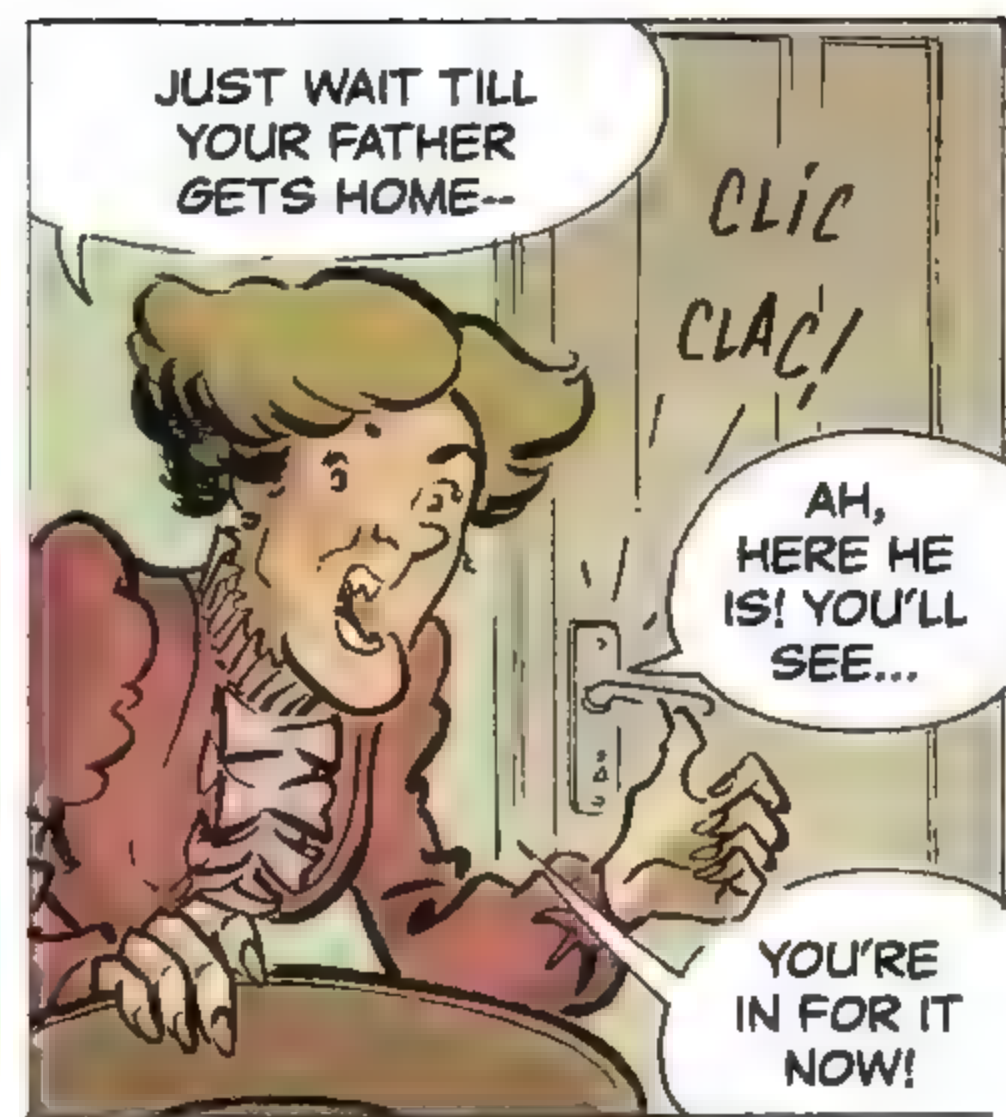
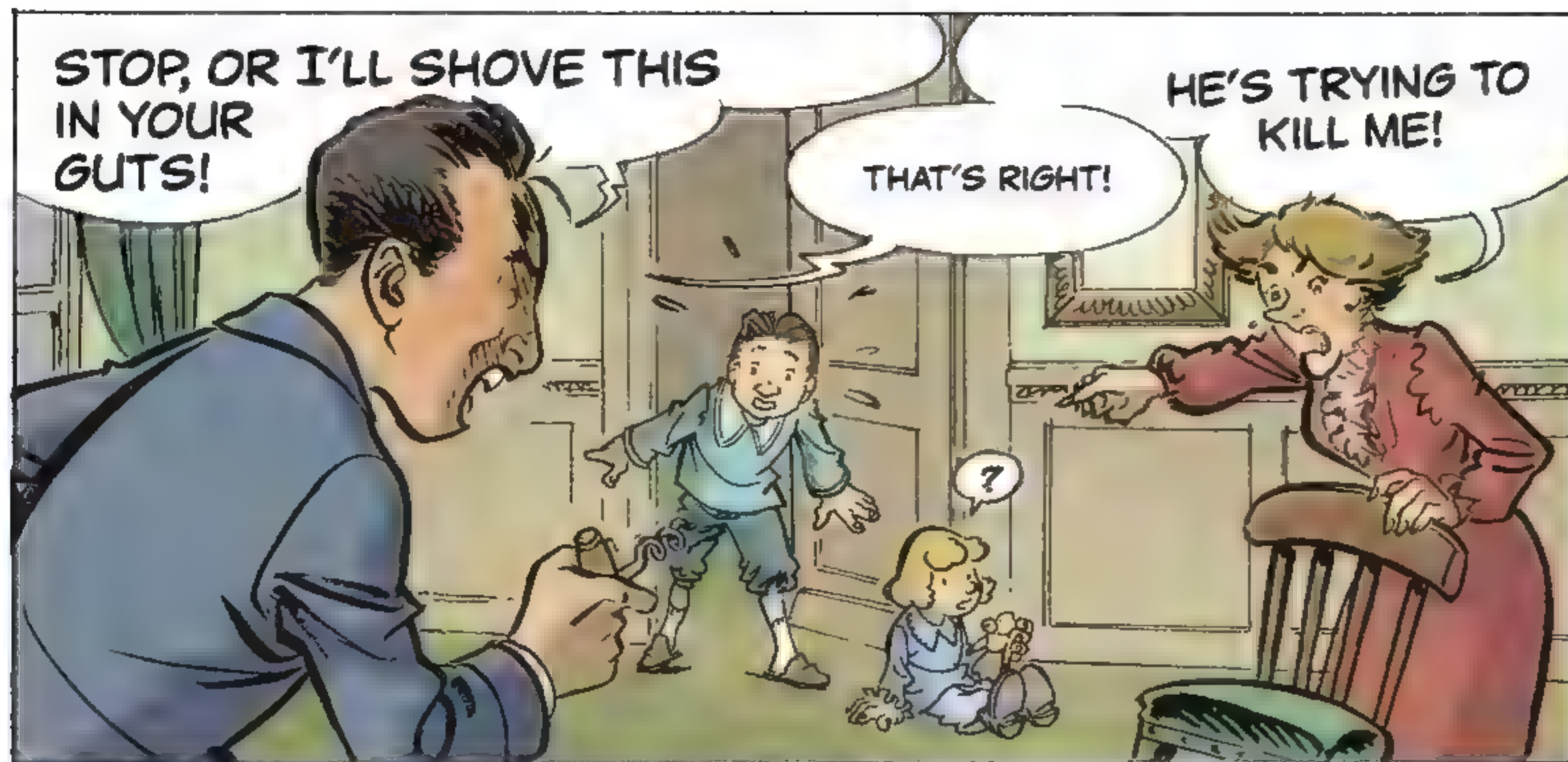


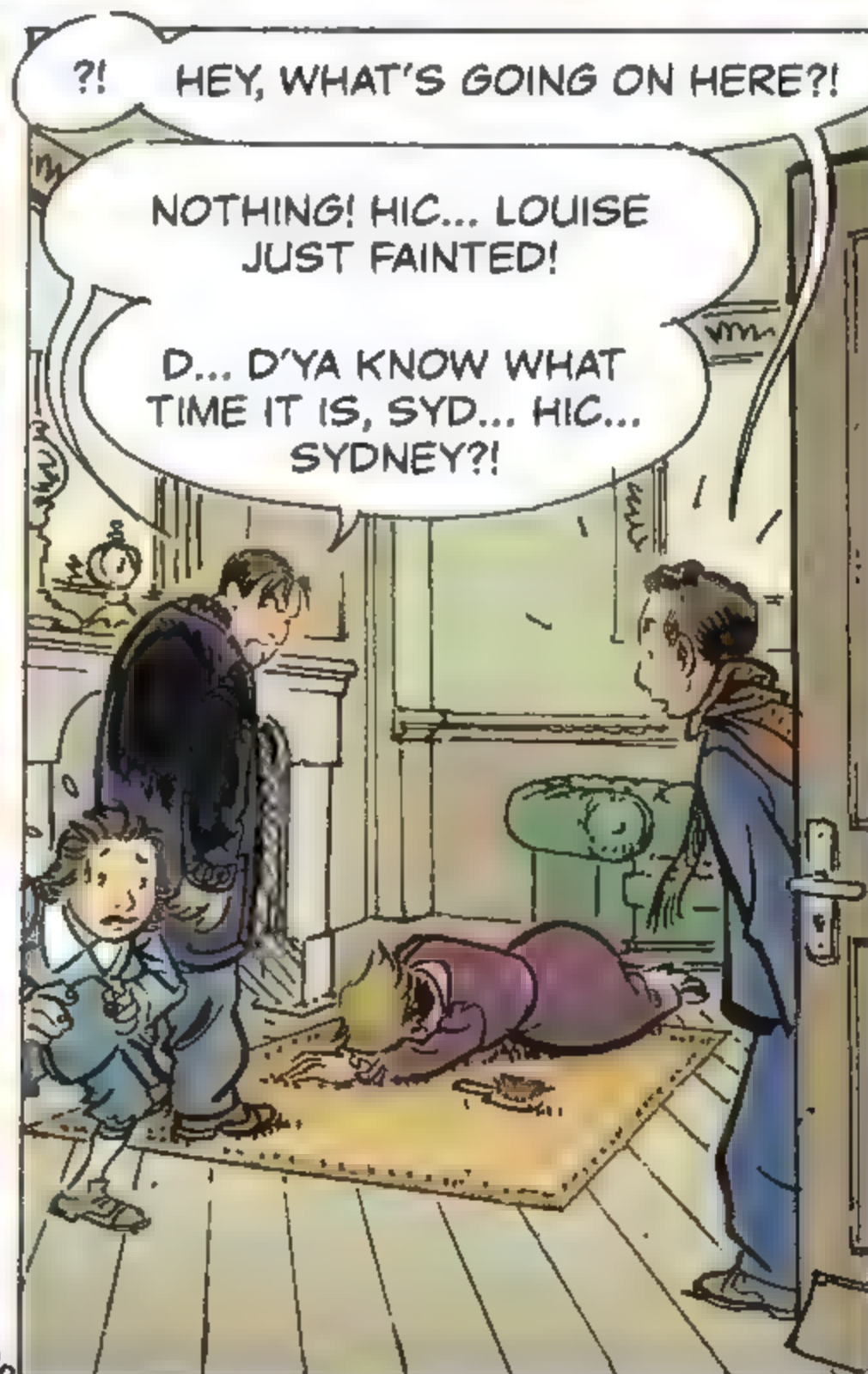
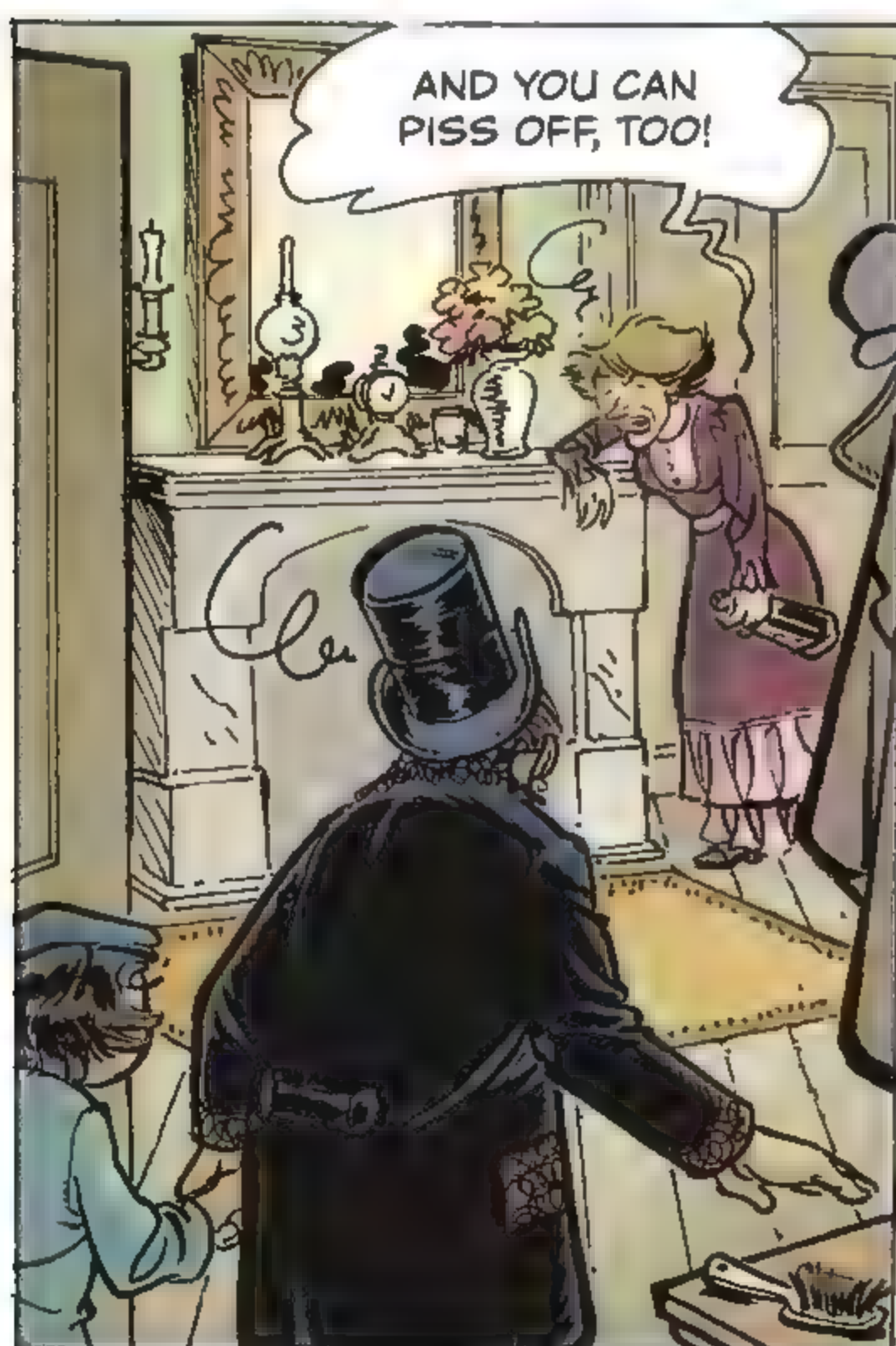
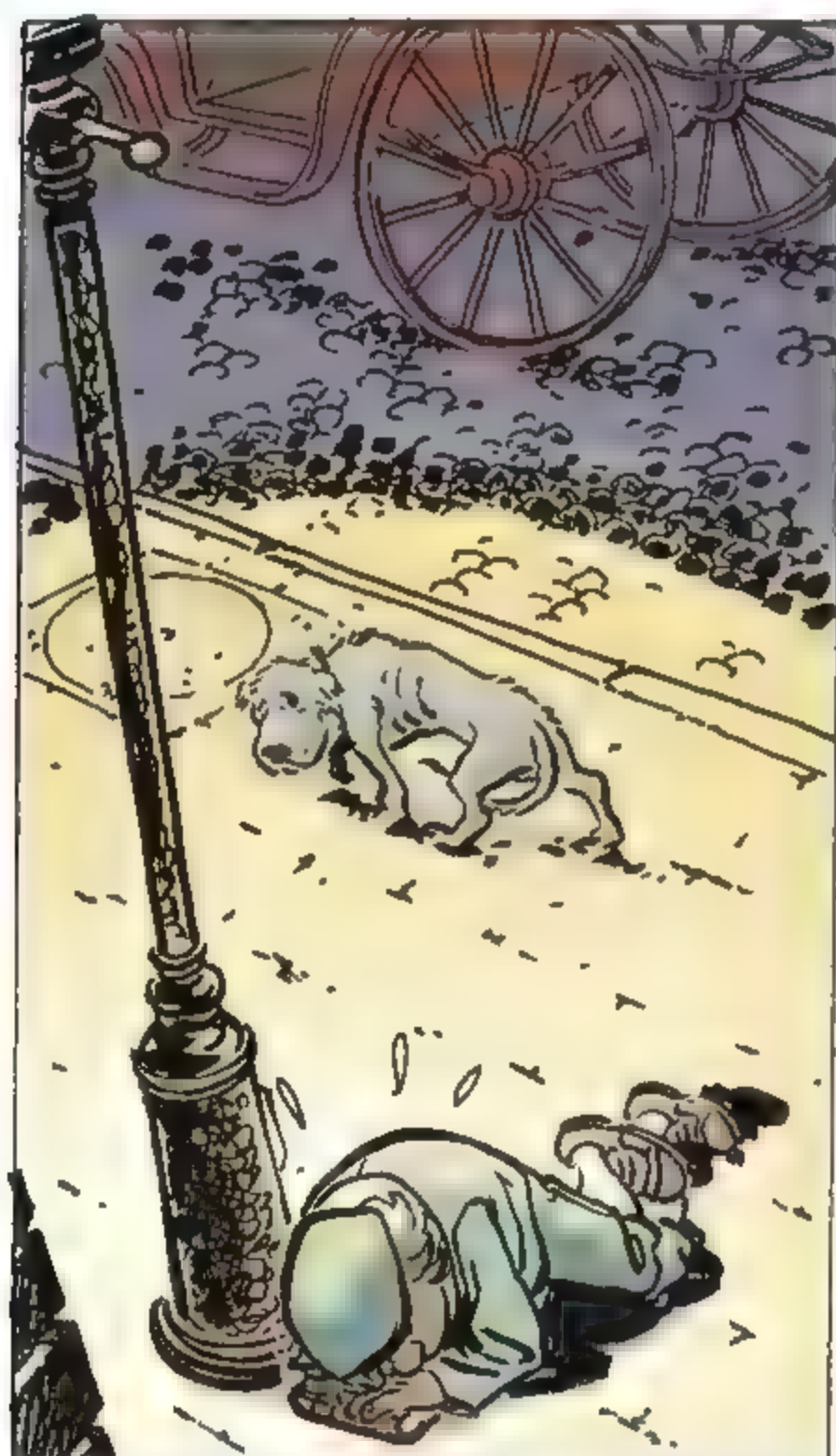
BUT THIS PROVIDENTIAL GODSEND IS QUICKLY SPENT, AND BACK IN LONDON, IN THE DREARY SPRING OF 1896...











NOVEMBER 1898...

MUMMY!

YES, MY DARLINGS, THEY'VE LET ME LEAVE THE ASYLUM! YOU'RE COMING BACK TO LIVE WITH ME!

YIPPEE!

I'VE FOUND A ROOM AND GOT MY HANDS ON A SEWING MACHINE! THE THREE OF US ARE GOING TO BE HAPPY, YOU'LL SEE!

WHAT'S WRONG, CHARLIE?

THE SCHOOL'S PUTTING ON A MUSICAL-- "CINDERELLA"--BUT I DIDN'T GET A PART. NONE OF THEM CAN SING OR ACT!

IT'S TERRIBLE!

THEY AREN'T FUNNY AT ALL!

WHAT A WASTE! YOU'RE SO TALENTED...

...AND I KNOW WHAT I'M TALKING ABOUT! WAIT, DO YOU KNOW "MISS PRISCILLA'S CAT"? IT'S A CHARMING MONOLOGUE!

AND I FOUND IT SO FUNNY THAT I COPIED IT DOWN THROUGH THE WINDOW OF THE BOOKSTORE!

?

MR. CHAPLIN, THAT WAS EXTRAORDINARY! YOU'RE GOING TO GO ON TOUR WITH THIS TEXT!

ON TOUR?

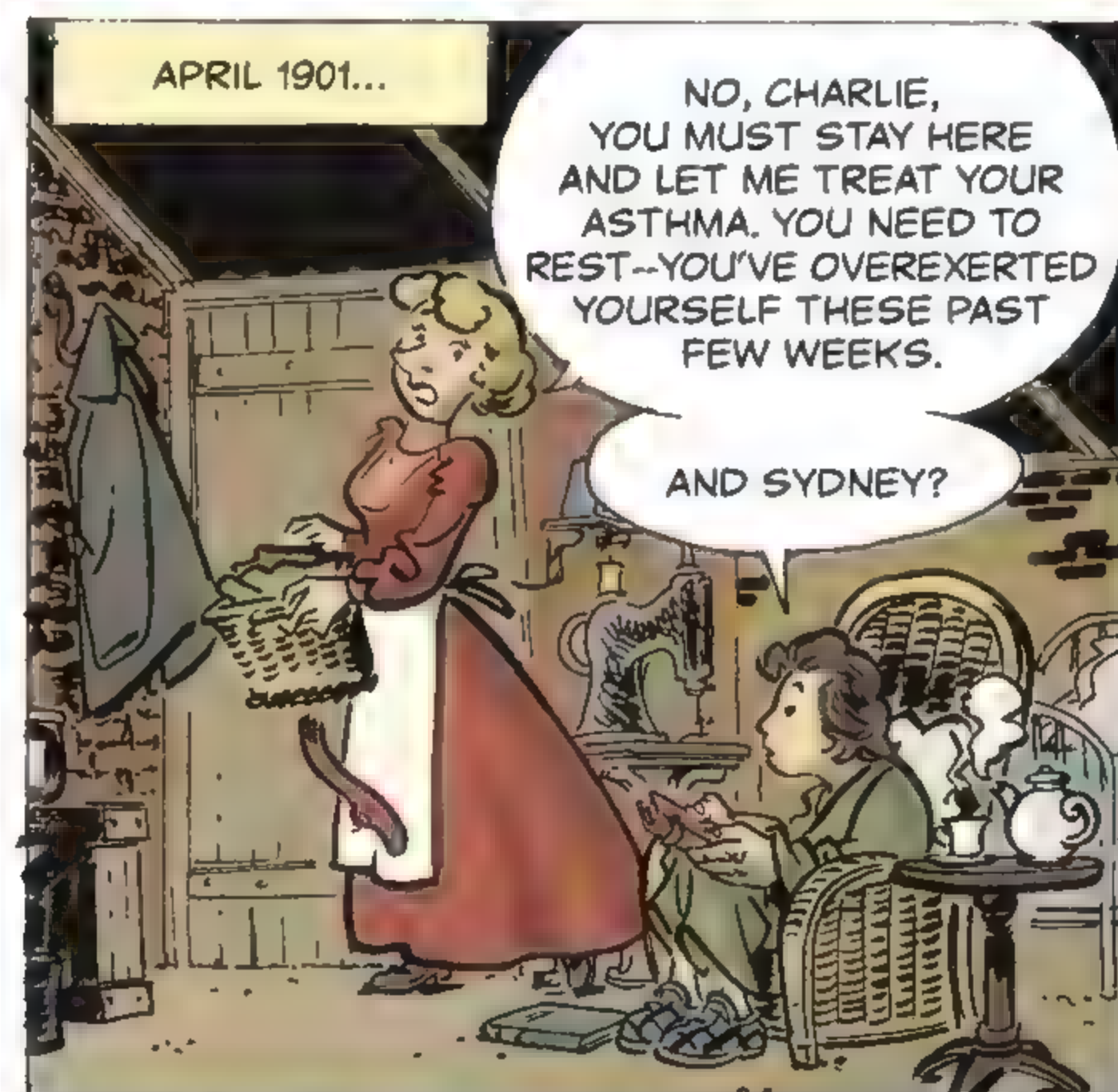
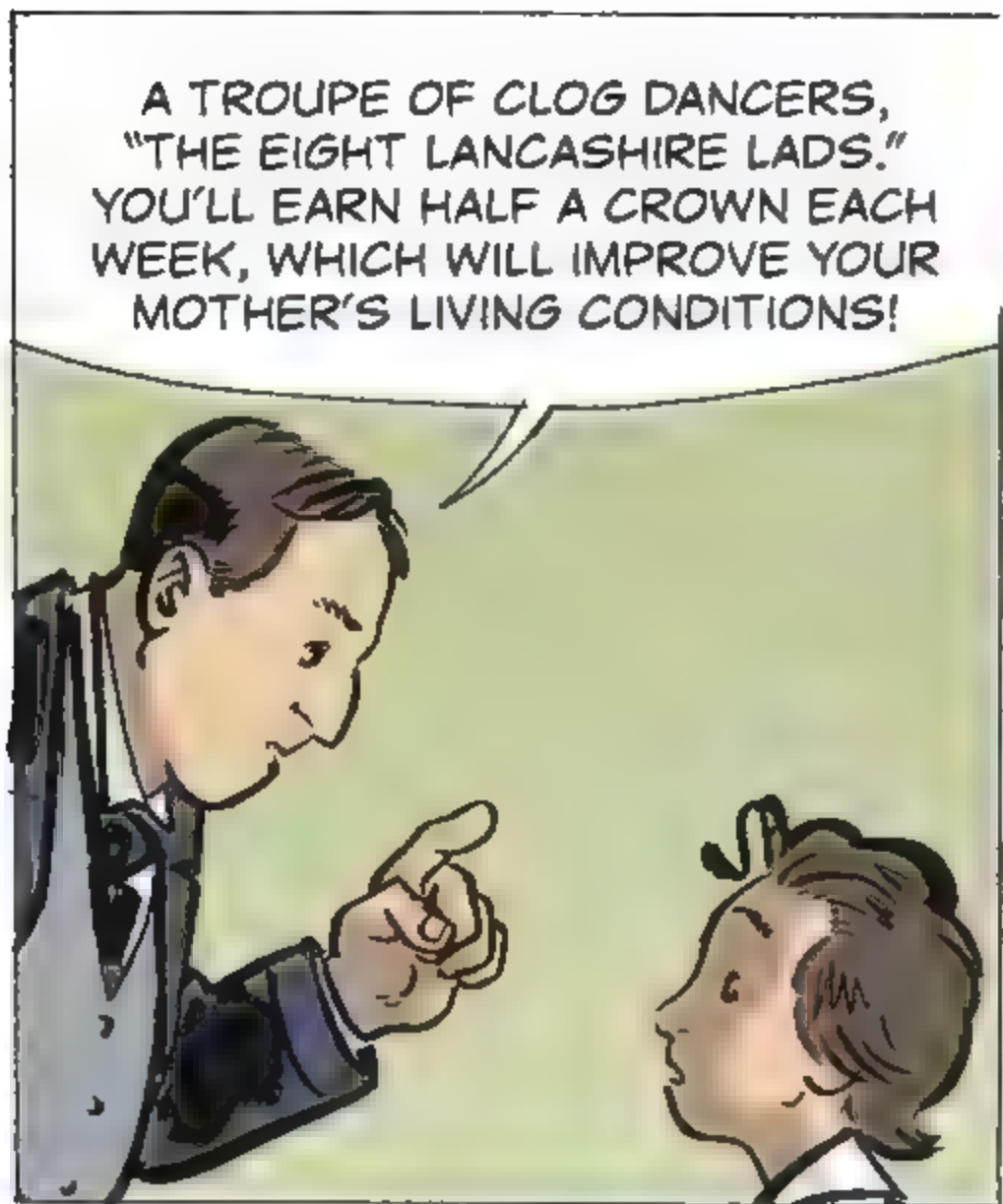
YES! EVERY CLASSROOM!

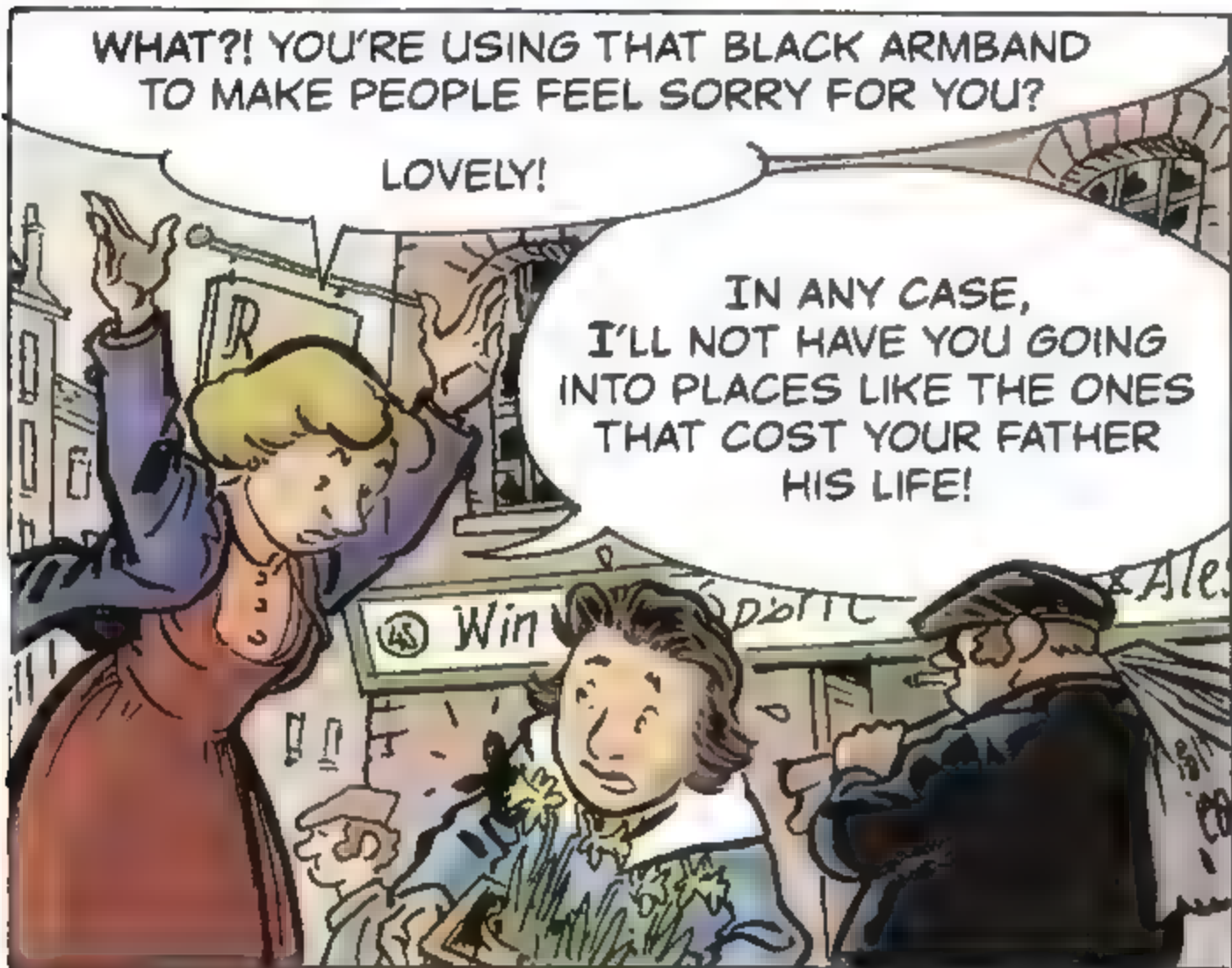
LISTEN, HANNAH, HE'S GOT TALENT! I'VE FOUND HIM A JOB IN MR. JACKSON'S TROUPE!

A TROUPE OF WHAT, DADDY?

A TRIUMPH!!

LEAVE SCHOOL?





AND SO, CHARLES GOES FROM ONE ODD JOB TO THE NEXT, WITH VARYING DEGREES OF SUCCESS: MESSENGER BOY, RECEPTIONIST, OFFICE CLEANER, MUSICIAN...



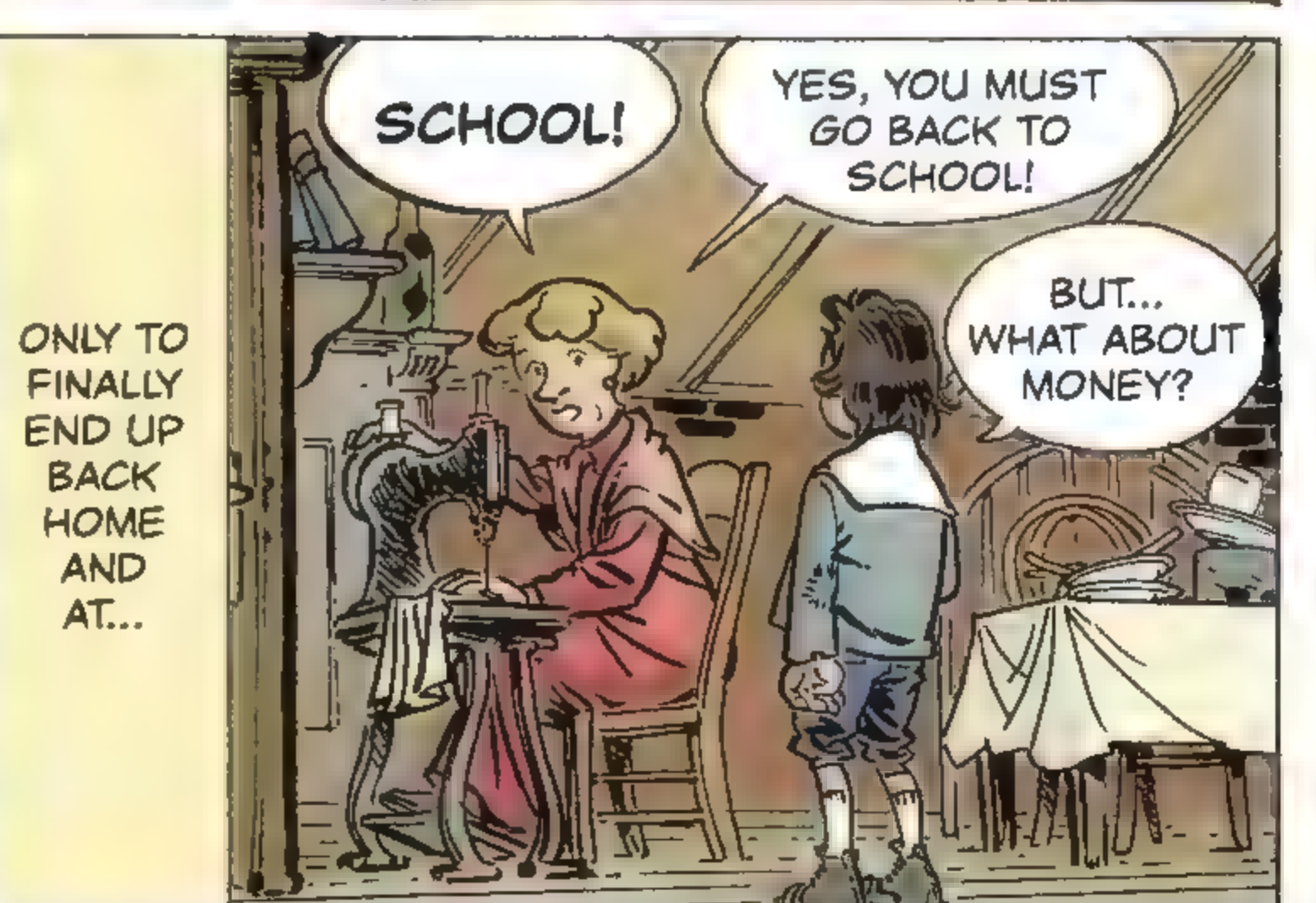
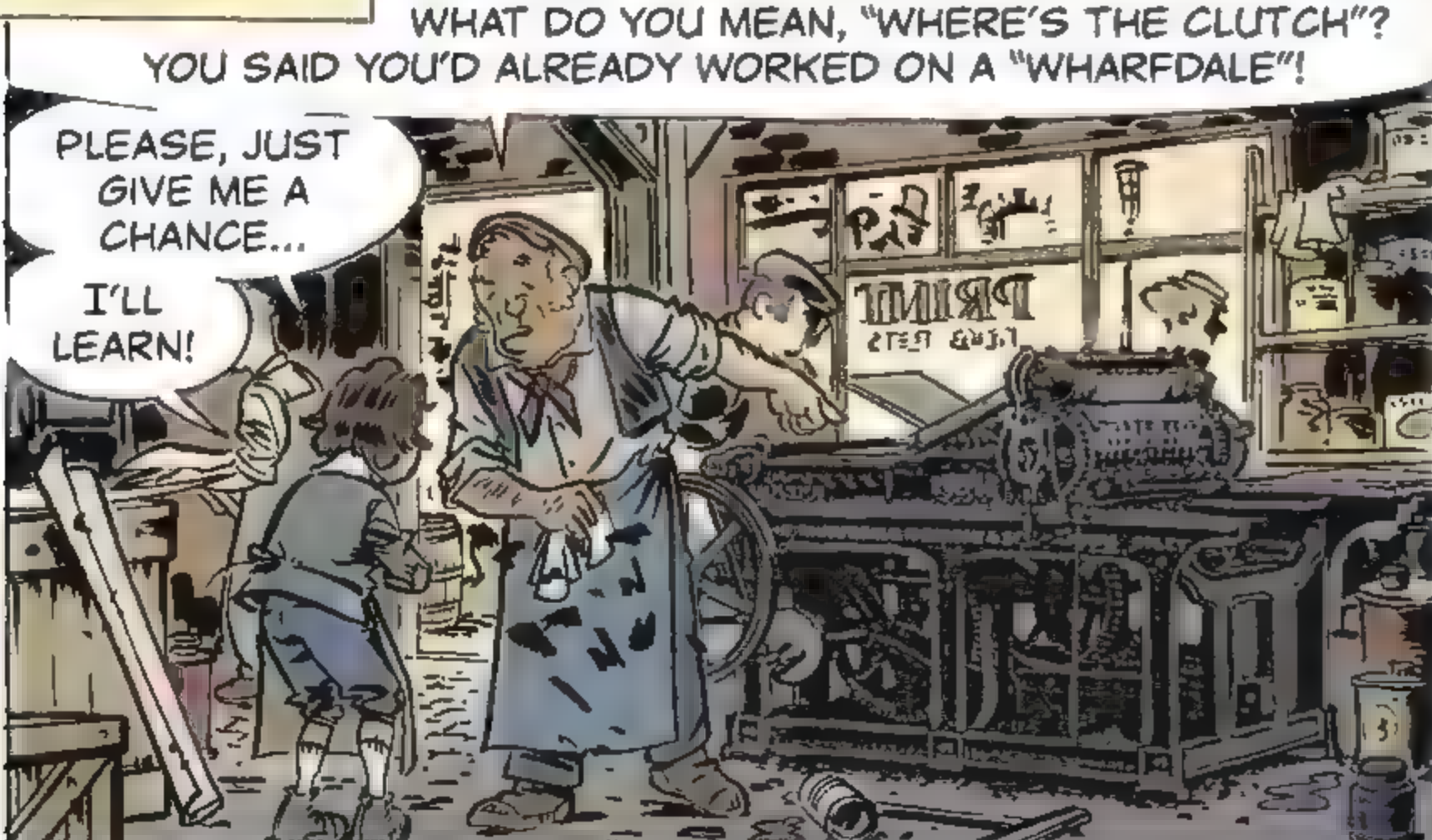
WELL, NOT EXACTLY...

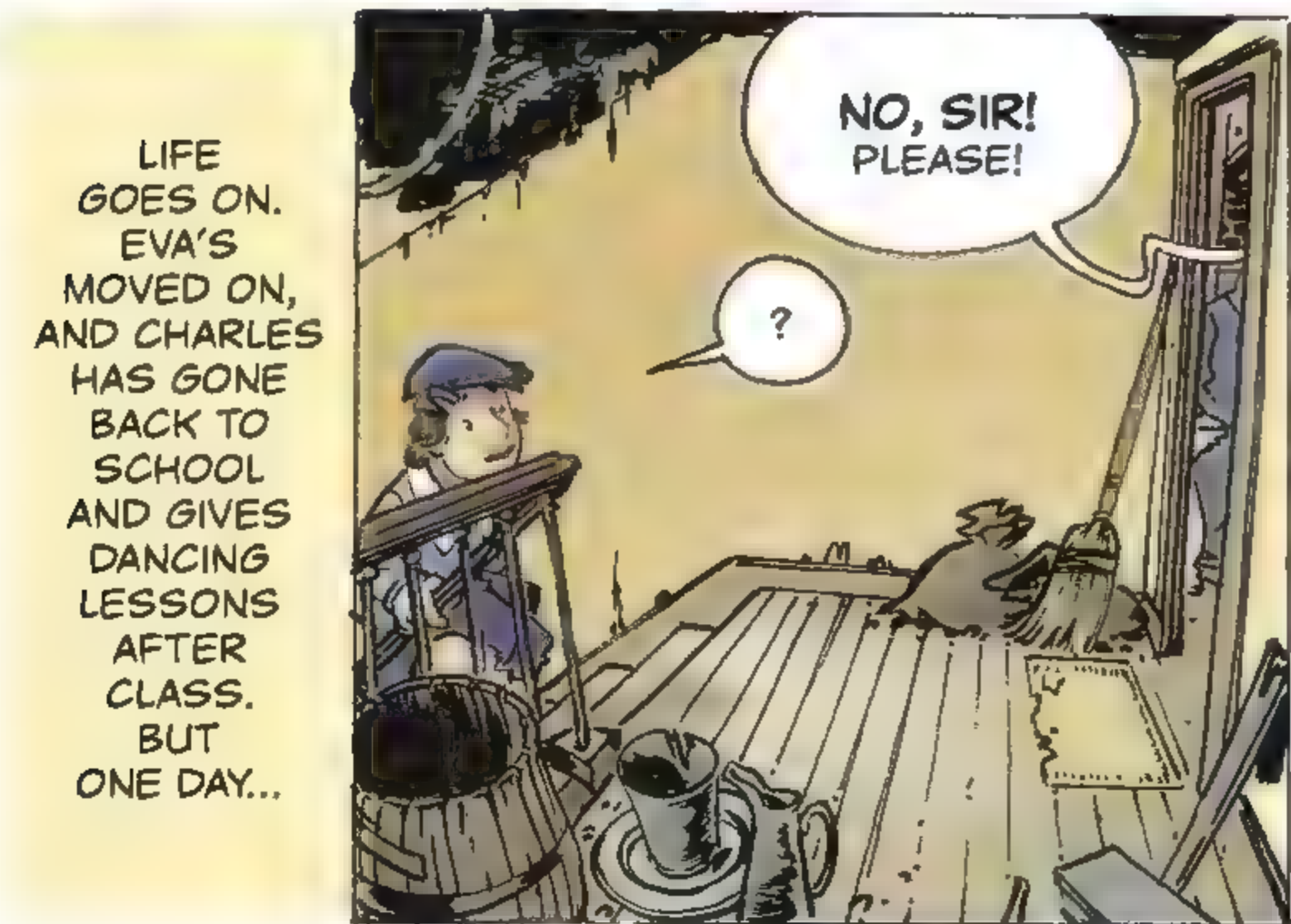
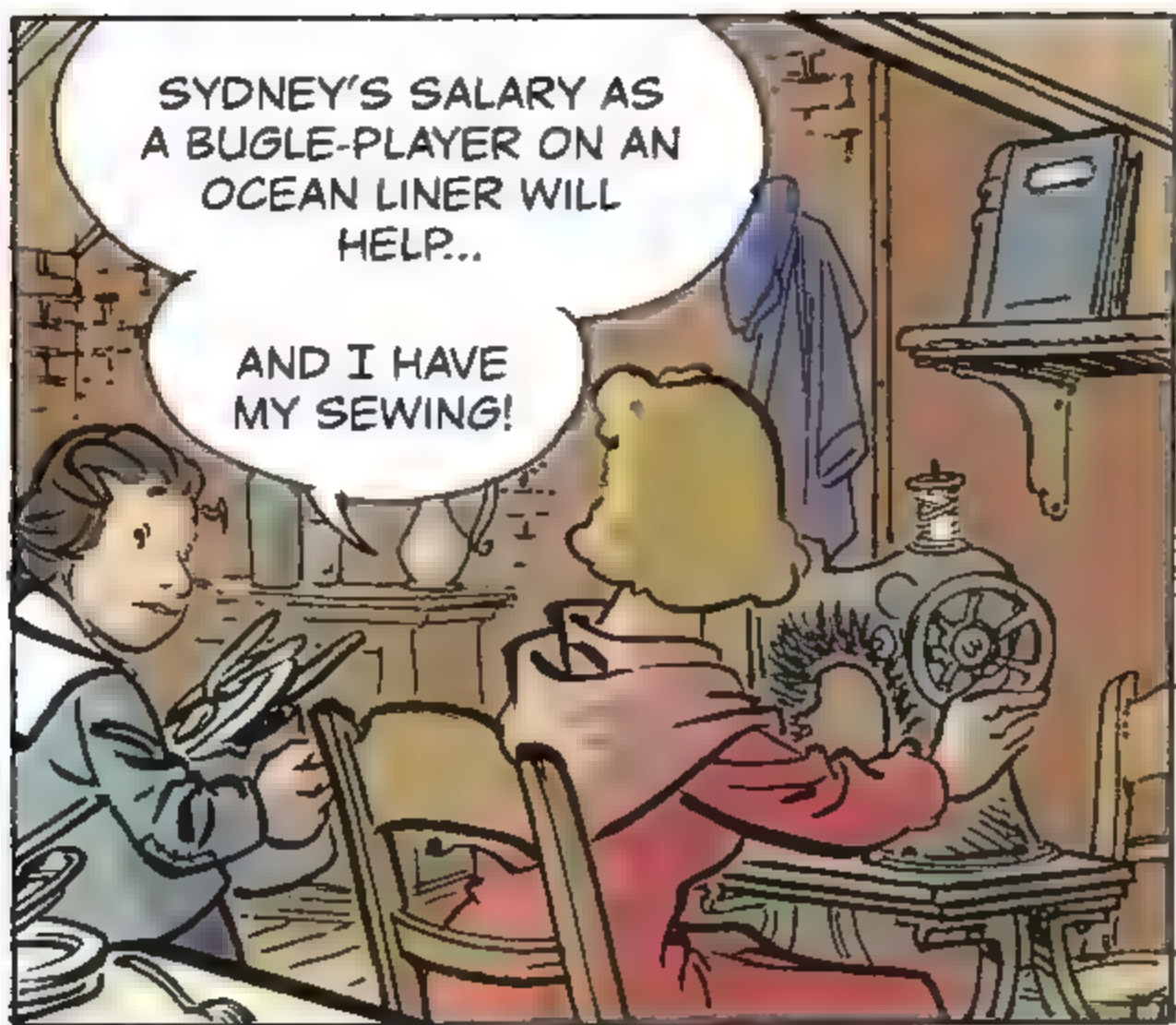


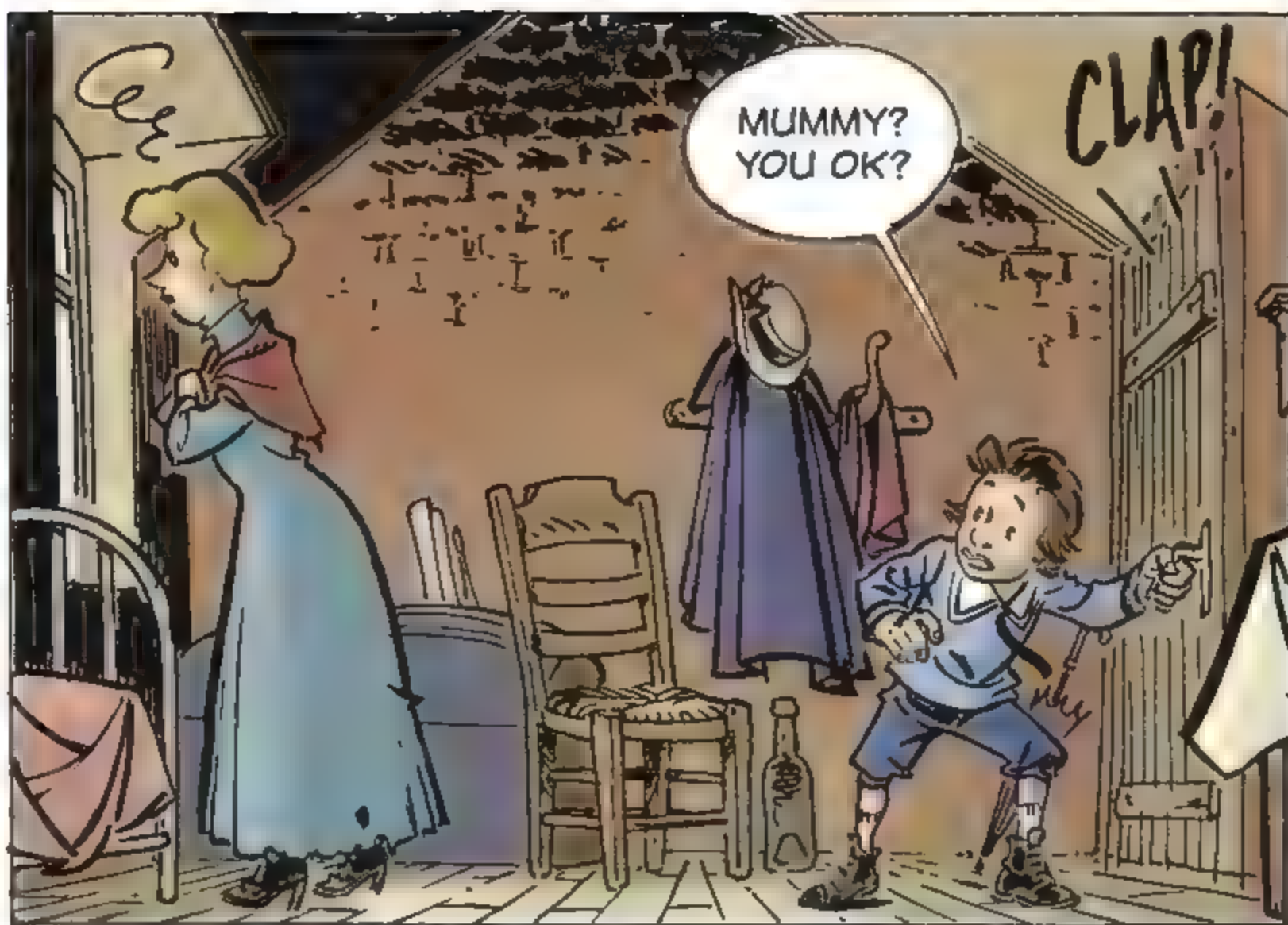
GLASSBLOWER...



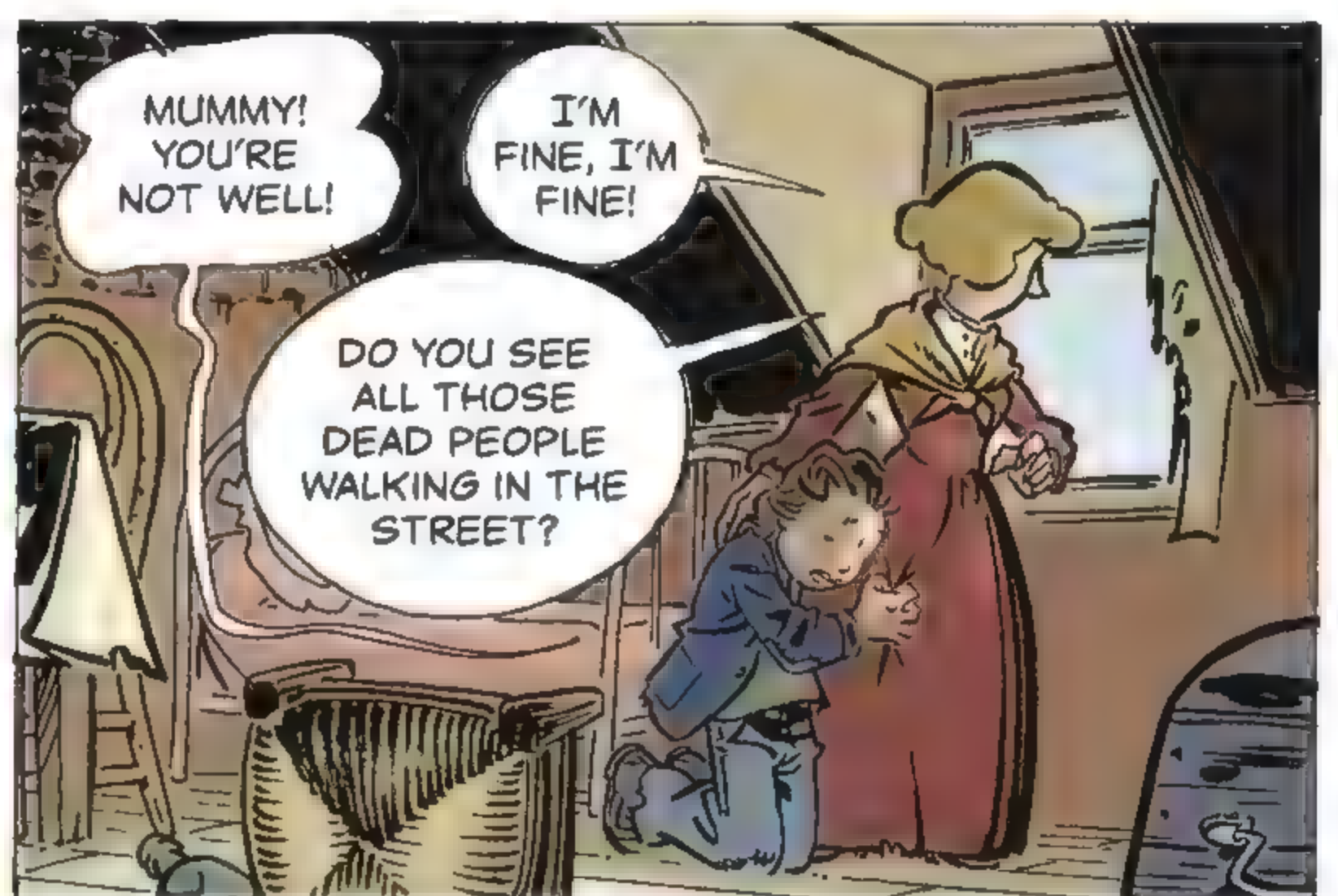
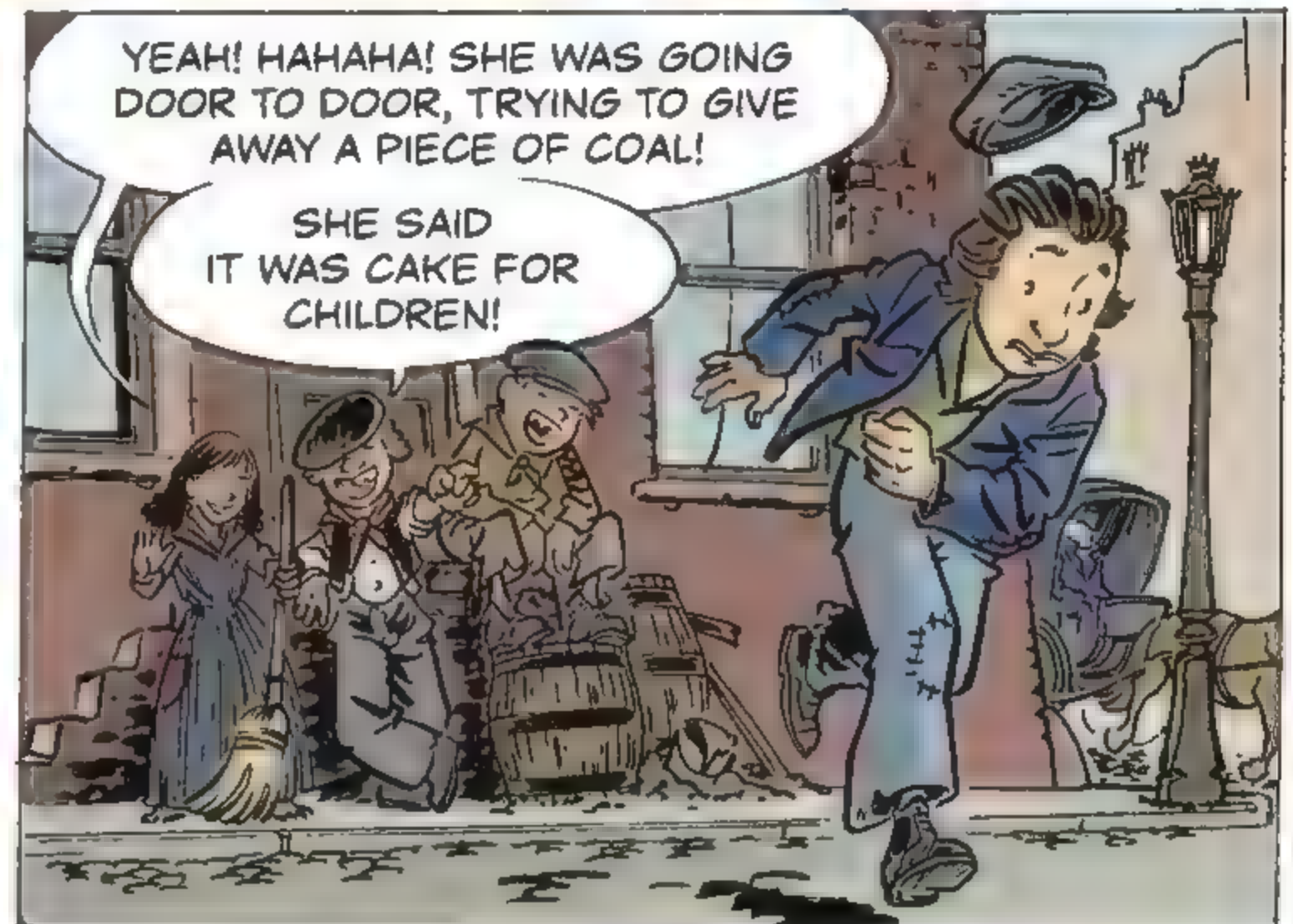
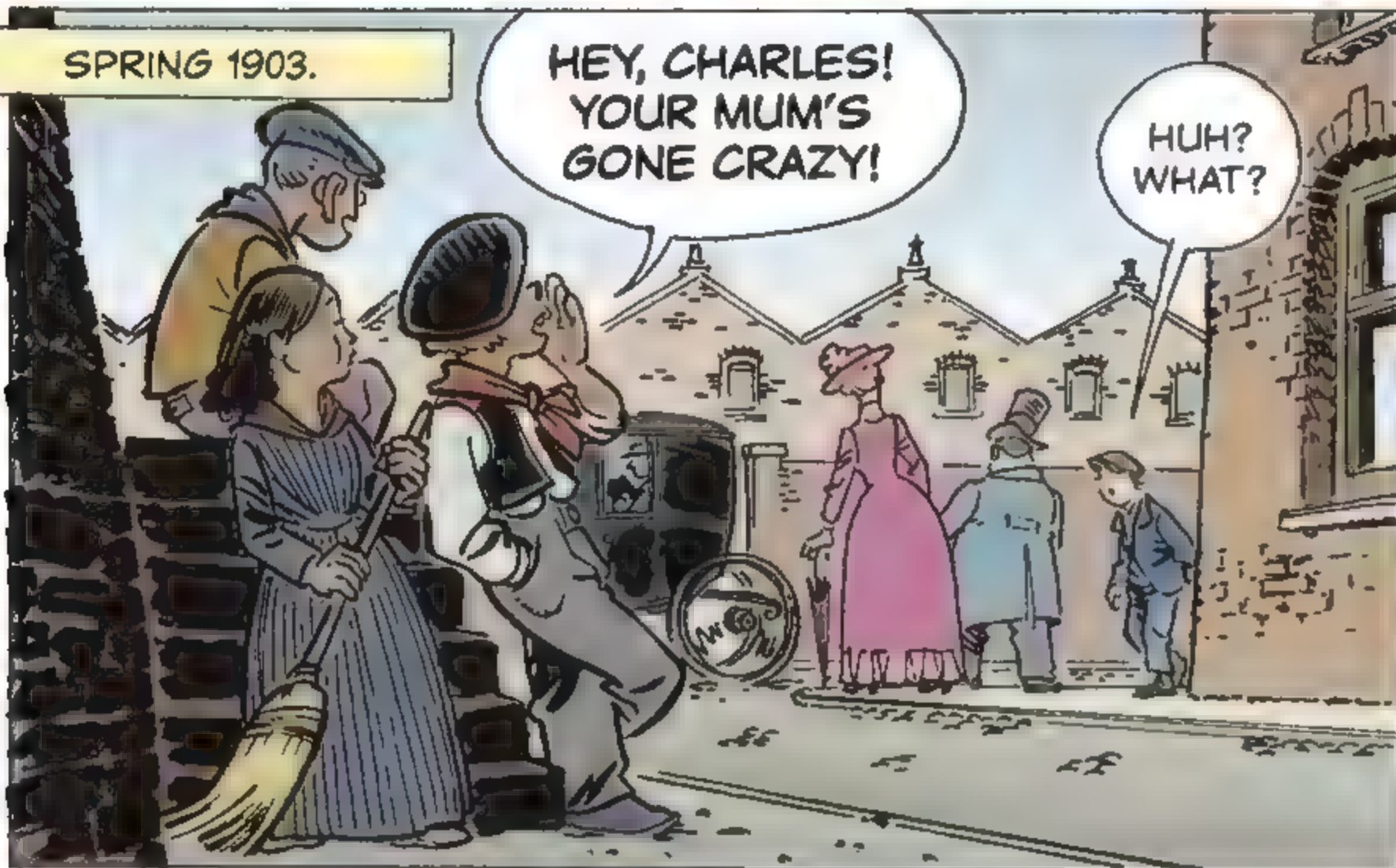
PRINTER...

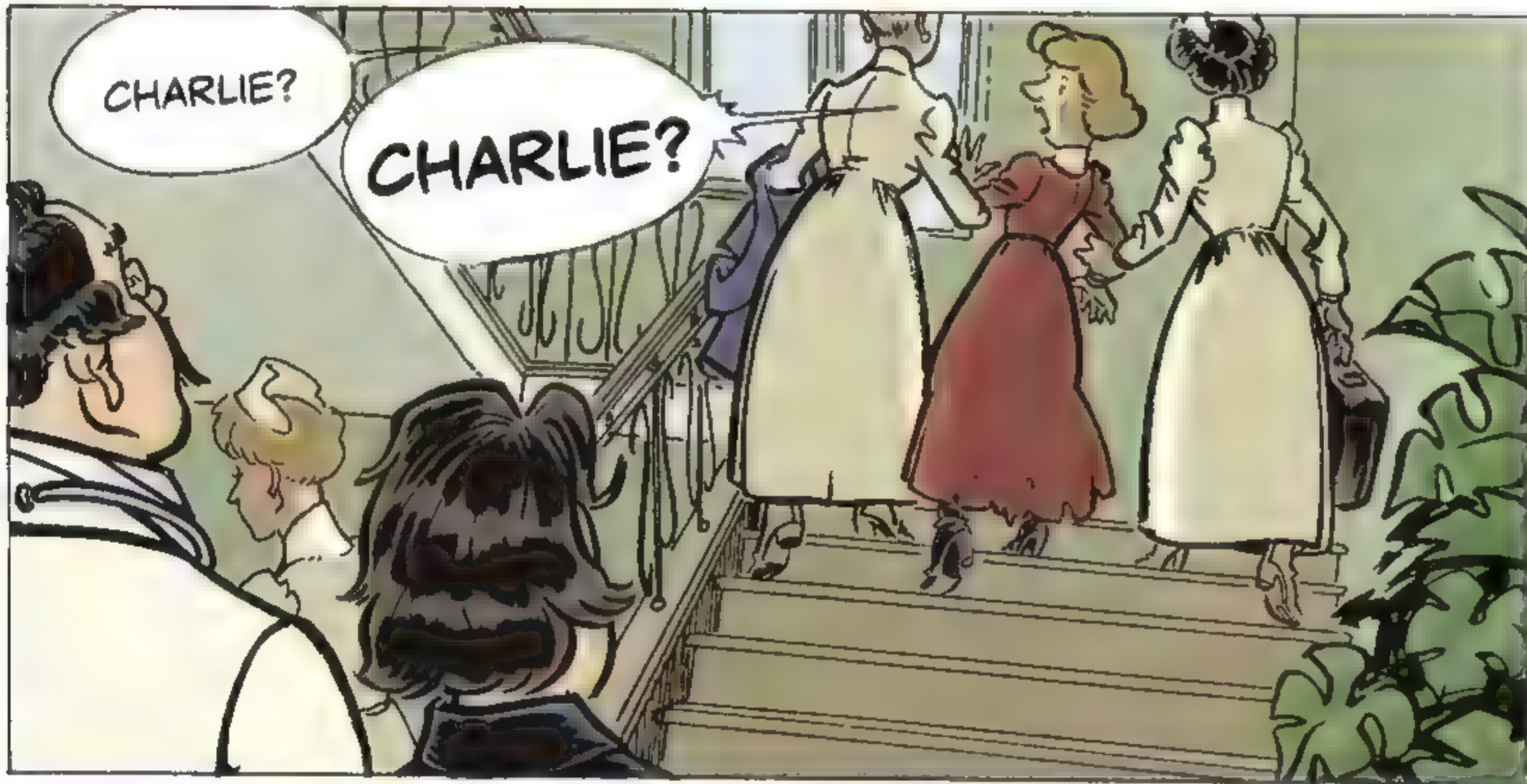






SPRING 1903.





WATERLOO STATION, SOON AFTER...

SYDNEY!
DON'T YOU
RECOGNIZE
ME?

CHARLIE?!
BUT...
LOOK AT
YOU! WHAT
HAPPENED?!

MUMMY'S IN THE ASYLUM!

WHAT?!
BUT WHERE DO
YOU LIVE?

STILL AT
POWELL
TERRACE.

AND YOU?

I GOT SICK.
I WANT TO LEAVE
THE NAVY AND
BECOME AN ACTOR.

AN ACTOR?! I ENROLLED
AT BLACKMORE'S THEATRICAL
AGENCY, BUT THEY HAVEN'T
FOUND ANYTHING FOR ME
YET.

BUT ONE MONTH LATER...

WE HAVE TWO
ROLES FOR
YOU!

REALLY?!

A NEWSPAPER
BOY IN "JIM,
A ROMANCE OF
COCKAYNE," BY
HARRY SAINTS-
BURY...

...AND THE ROLE
OF A GROOM
IN A PLAY BY
WILLIAM
GILLETTE,
"SHERLOCK
HOLMES"! A PLAY
THAT WILL TOUR
ALL OVER
ENGLAND!

THANK
YOU!



AH! IF ONLY
MUMMY WAS
HERE!

I TOLD THEM
YOU'RE THE ONE
WHO HANDLES MY
CONTRACTS!

JUNE
1903
...

"JIM, A ROMANCE OF
COCKAYNE," CANCELED
AFTER ONLY TWO WEEKS'
WORTH OF SHOWS... MY
CAREER'S OFF TO A
POOR START!

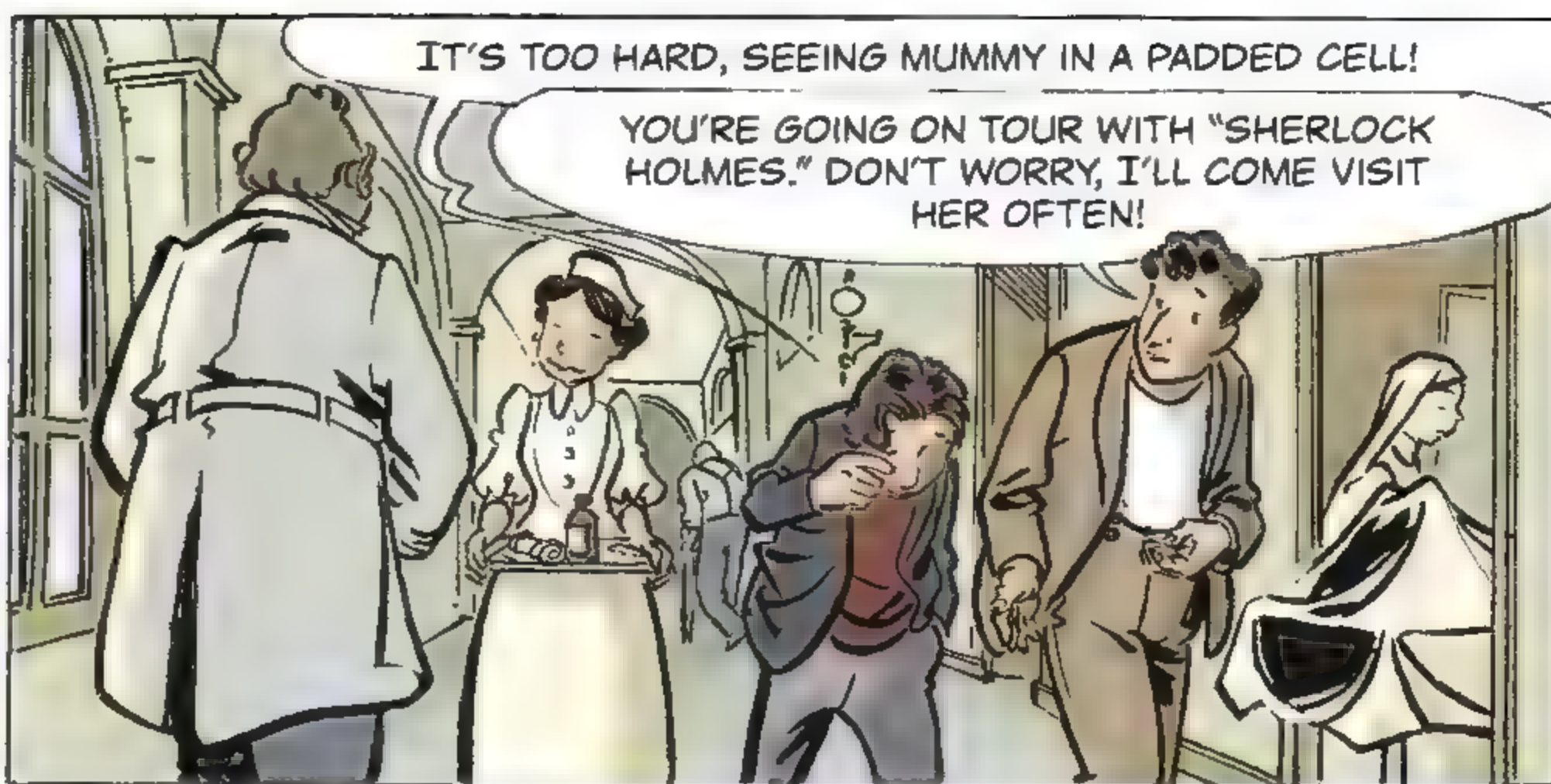
YOU THINK SO? LISTEN:
"IN SPITE OF THE OLD-
FASHIONED NATURE OF THE
ROLE, THE CHARACTER SAMMY
IS QUITE FUNNY, THANKS TO
MR. CHARLES CHAPLIN, A
YOUNG AND BRILLIANT
ACTOR, FULL OF
ENTHUSIASM..."

"I'VE NEVER
HEARD OF HIM
BEFORE, BUT I'M
SURE THAT I'LL
SOON BE LEARNING
GREAT THINGS
ABOUT HIM."
NOT BAD,
EH?

AH, HERE
WE ARE!



DON'T GET LOST,
OR THEY'LL KEEP
YOU HERE!



IT'S TOO HARD, SEEING MUMMY IN A PADDED CELL!

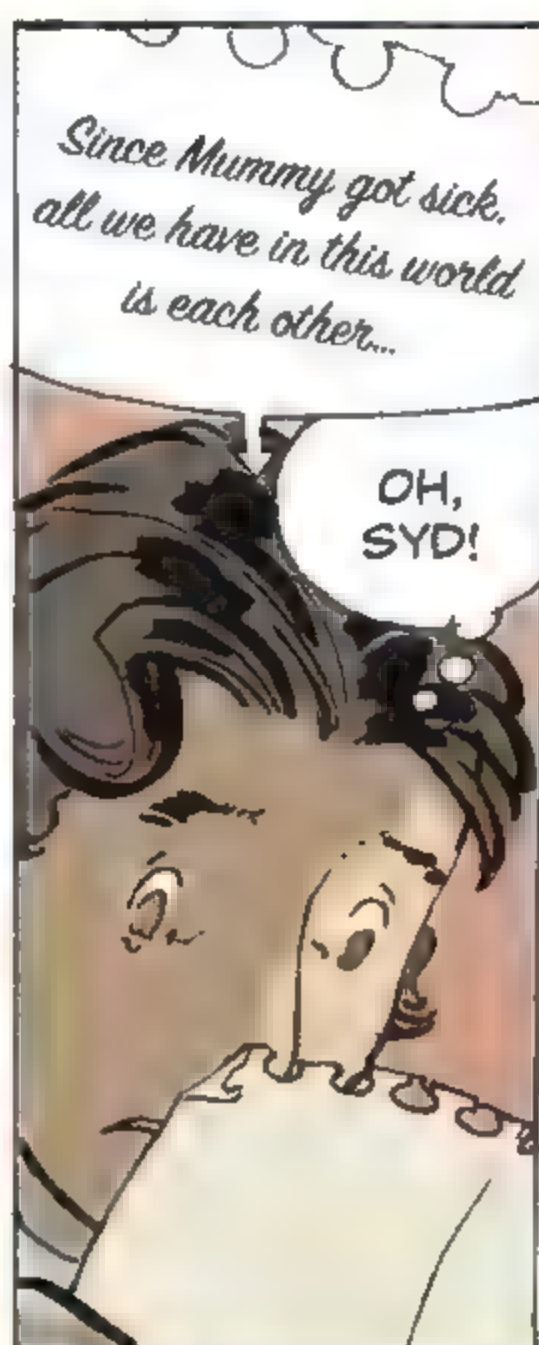
YOU'RE GOING ON TOUR WITH "SHERLOCK
HOLMES." DON'T WORRY, I'LL COME VISIT
HER OFTEN!



ALONE IN UNFAMILIAR CITIES,
WHEN I'M NOT PERFORMING,
THE ONLY VOICE I HEAR IS
MY OWN, WHEN I TALK
TO MYSELF!



POOR SYDNEY,
WORKING AS A WAITER IN A
CAFÉ INSTEAD OF
ACTING! I'LL HAVE
TO SUCCEED FOR
US BOTH!



*Since Mummy got sick,
all we have in this world
is each other...*

OH,
SYD!



BUT EVERY DOG HAS HIS DAY!

THE PLAY'S A
TRIUMPH! AND THERE'S
A SMALL ROLE
GOING...

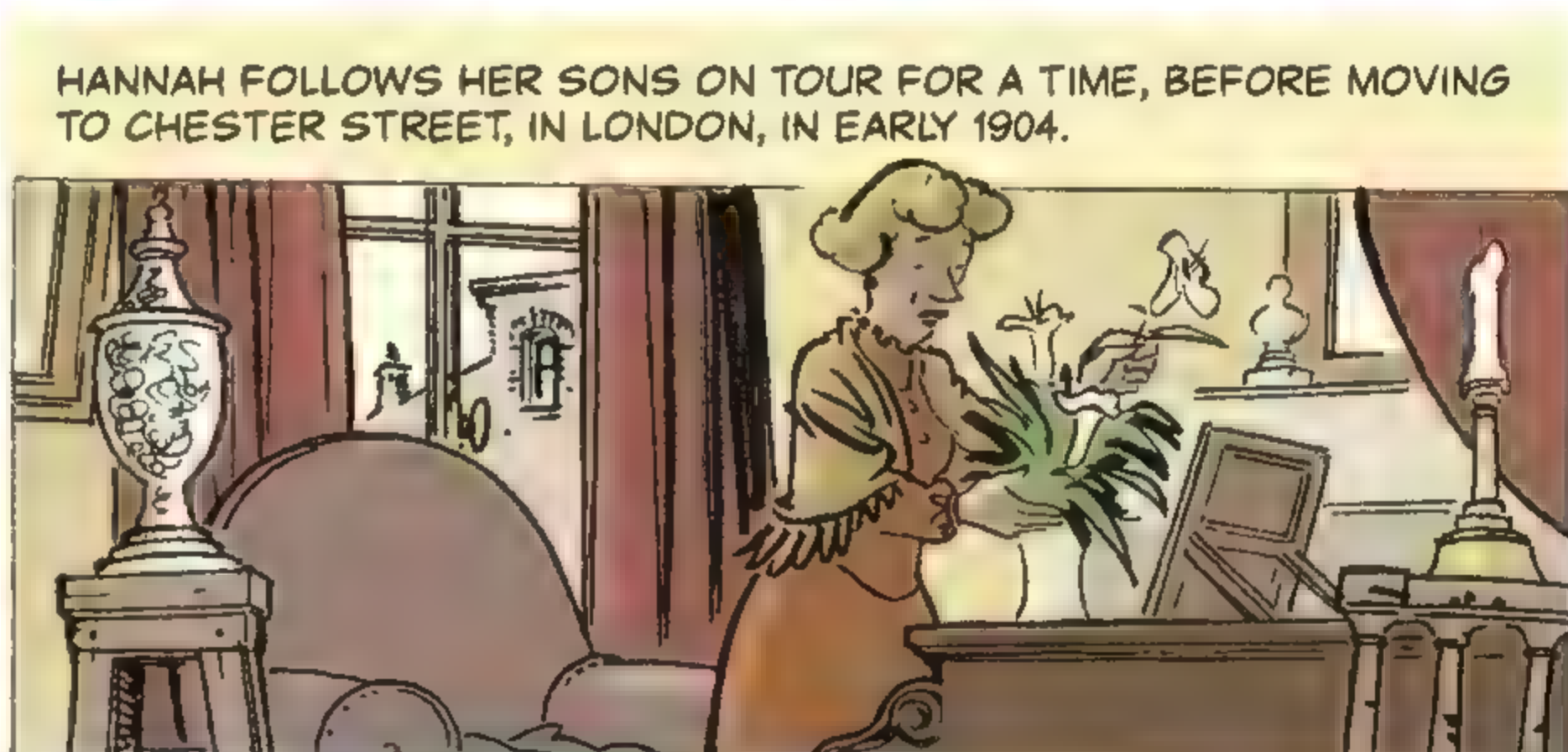
FOR YOU, SYDNEY!

WONDERFUL!
THANKS,
CHARLIE!

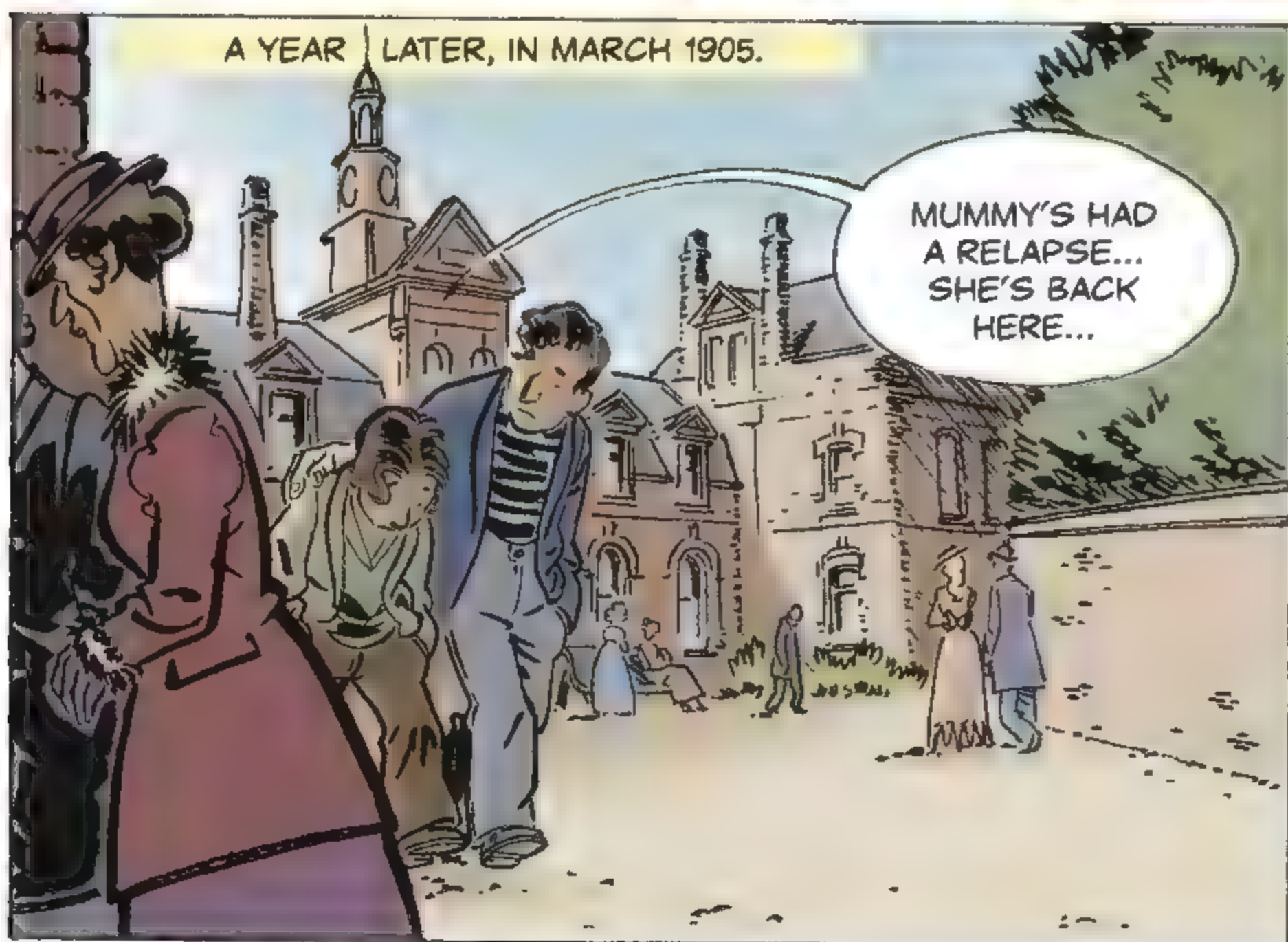


AND
SINCE
GOOD
NEWS
ALWAYS
COMES
IN TWOS,
MUMMY'S
FEELING
BETTER!
THEY'RE
RELEASING
HER, AND
SHE CAN
COME LIVE
WITH US!

AT LAST!

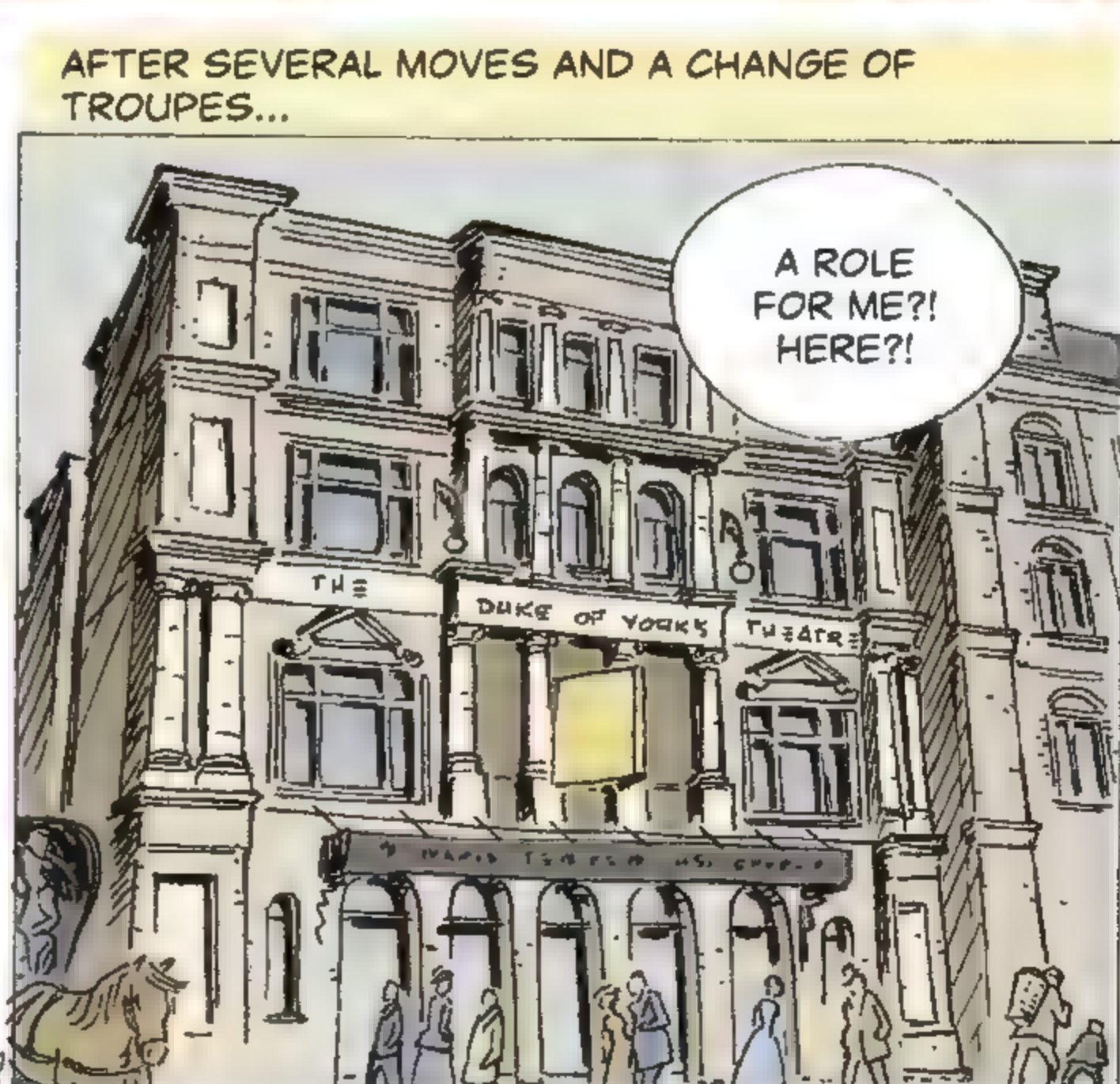


HANNAH FOLLOWS HER SONS ON TOUR FOR A TIME, BEFORE MOVING
TO CHESTER STREET, IN LONDON, IN EARLY 1904.



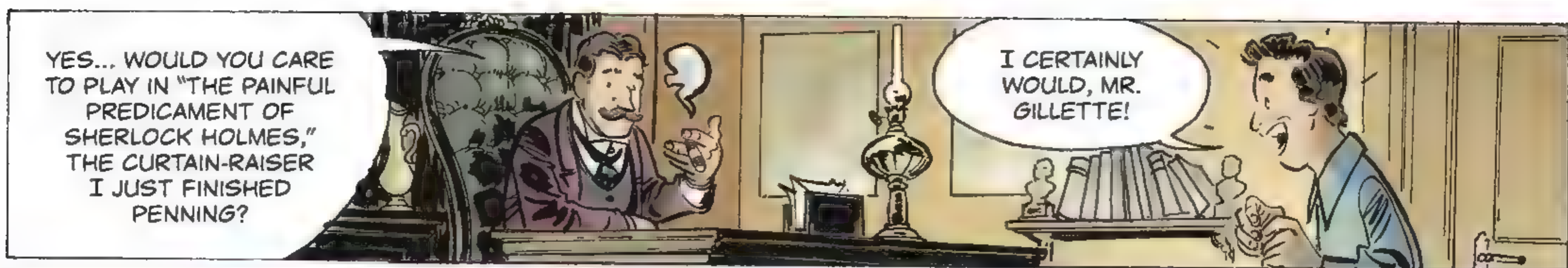
A YEAR LATER, IN MARCH 1905.

MUMMY'S HAD
A RELAPSE...
SHE'S BACK
HERE...

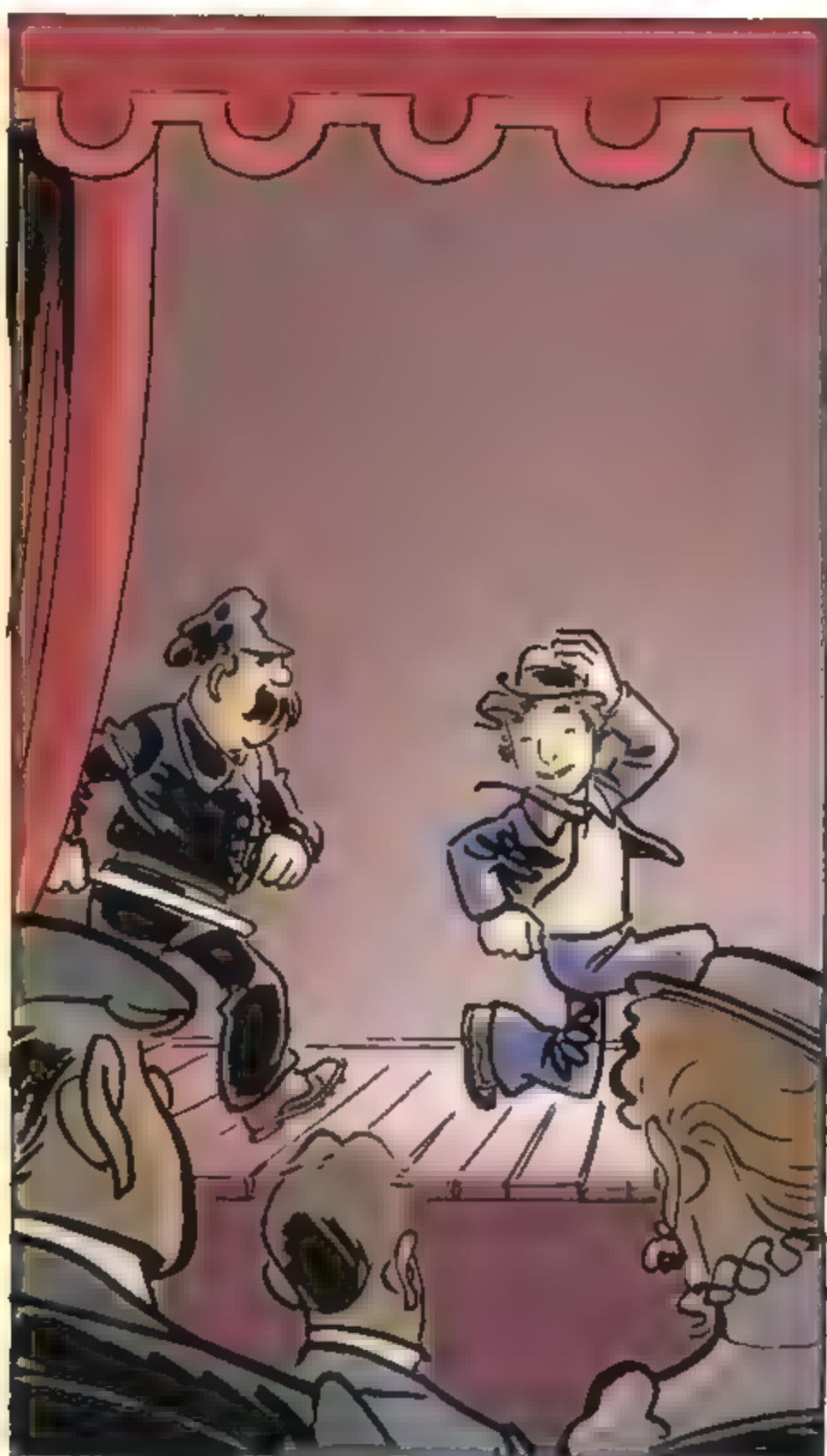


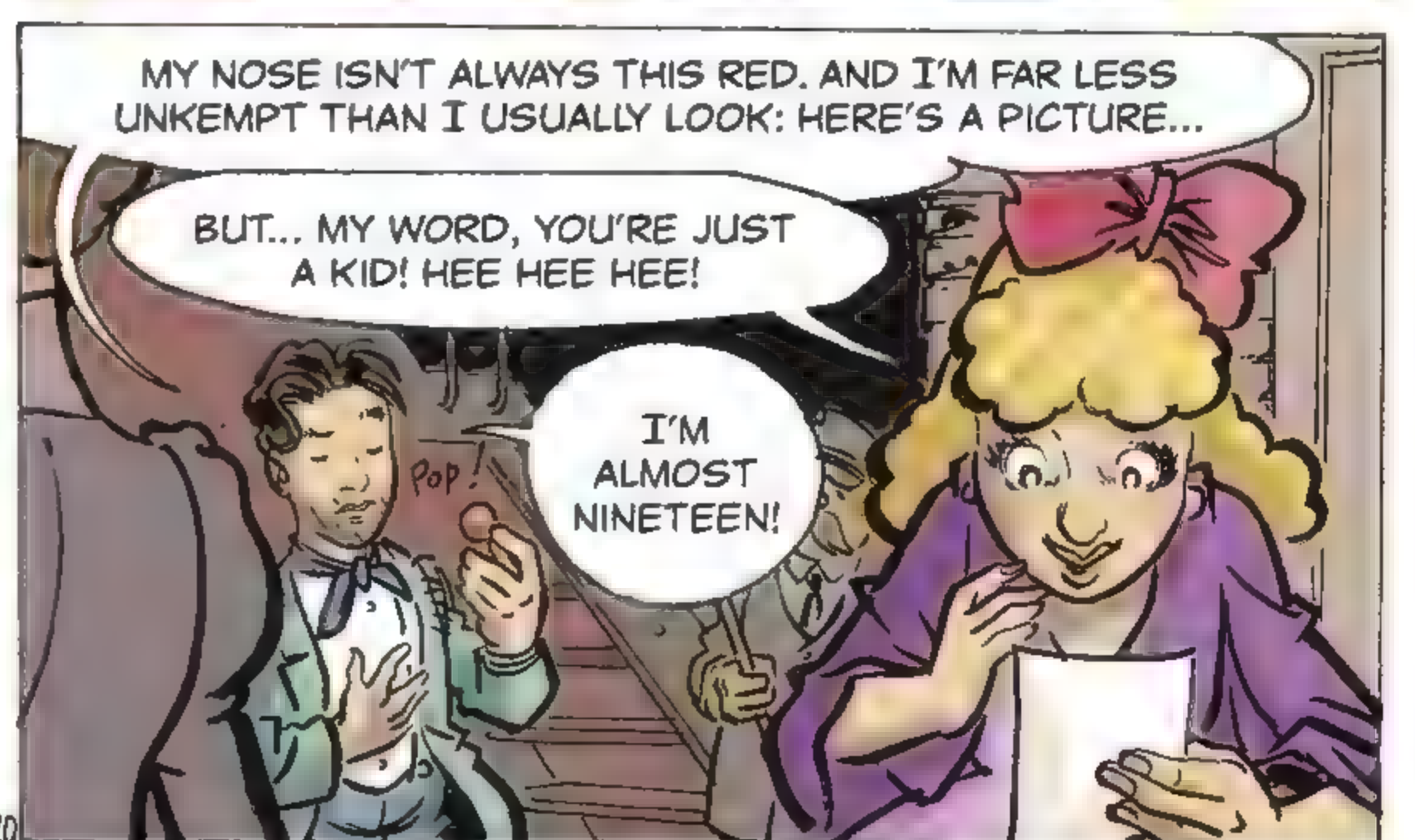
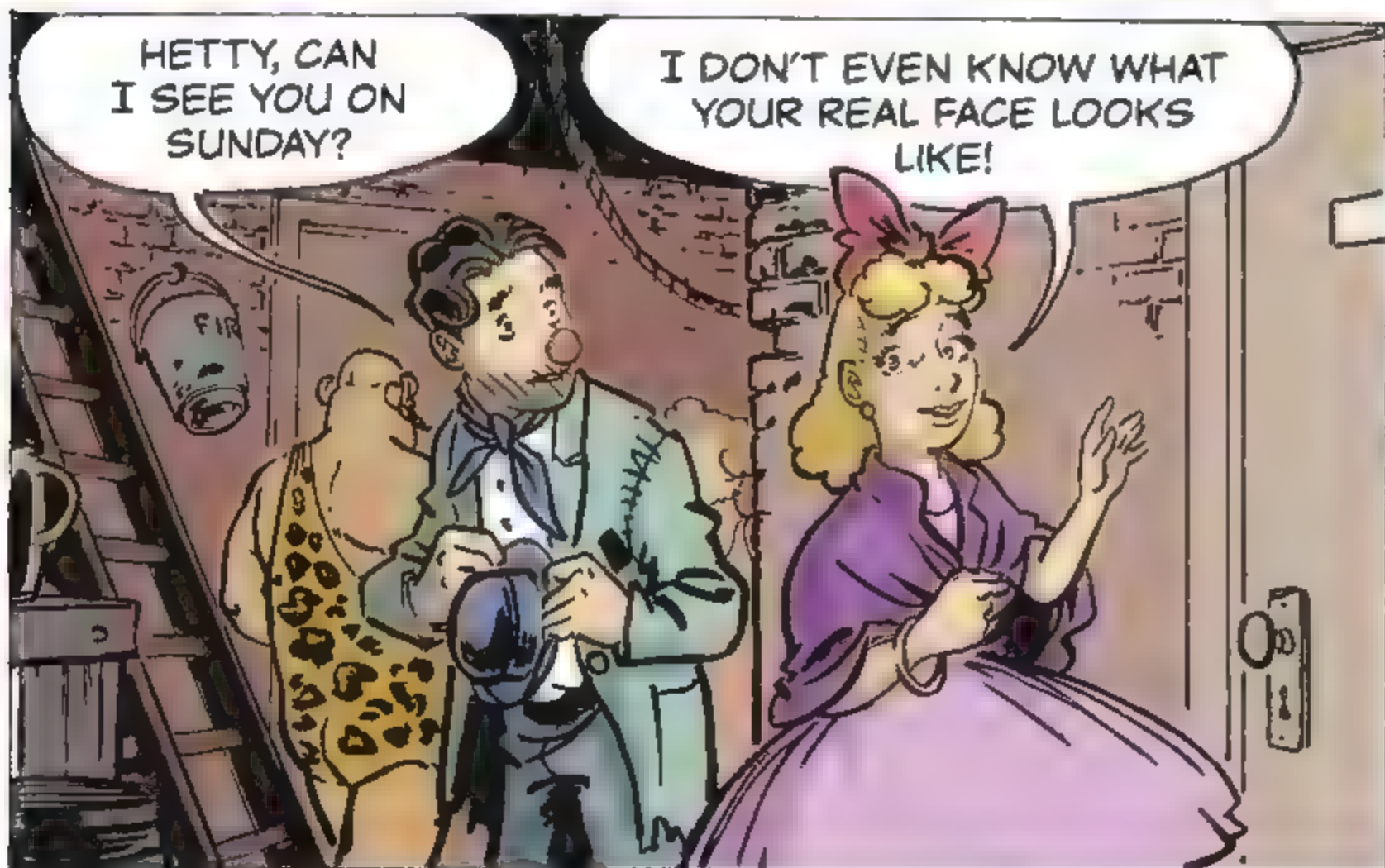
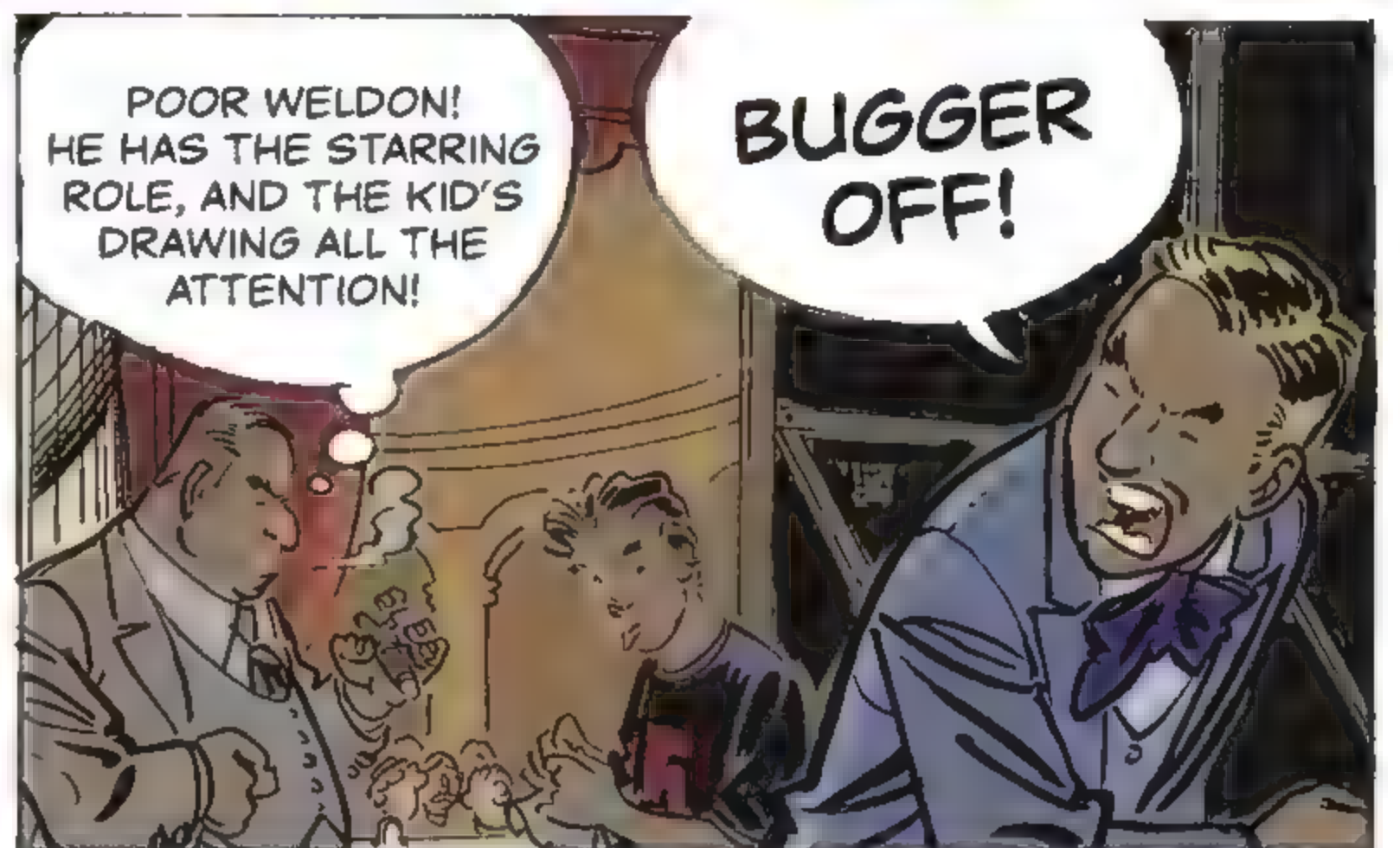
AFTER SEVERAL MOVES AND A CHANGE OF
TROUPES...

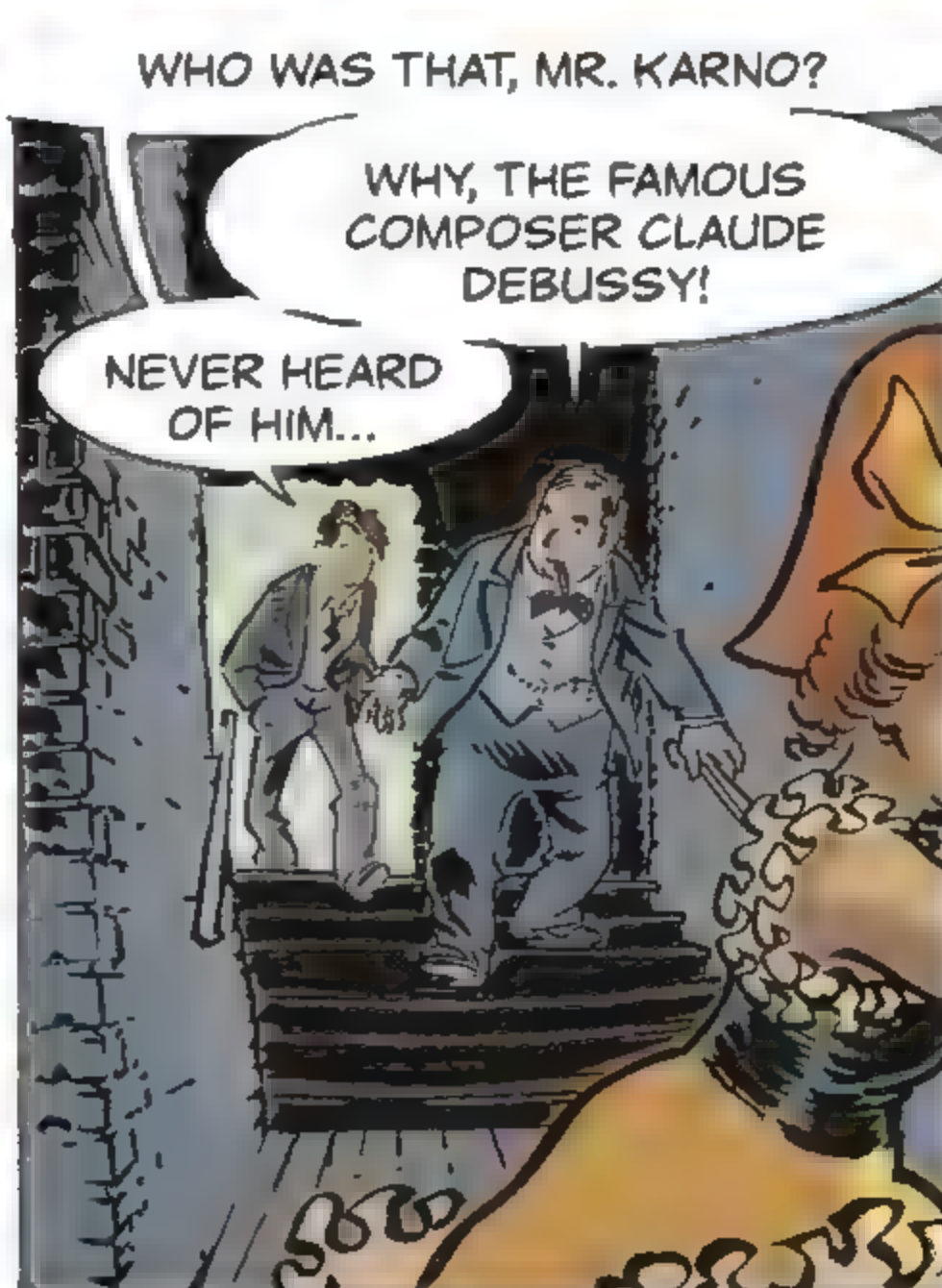
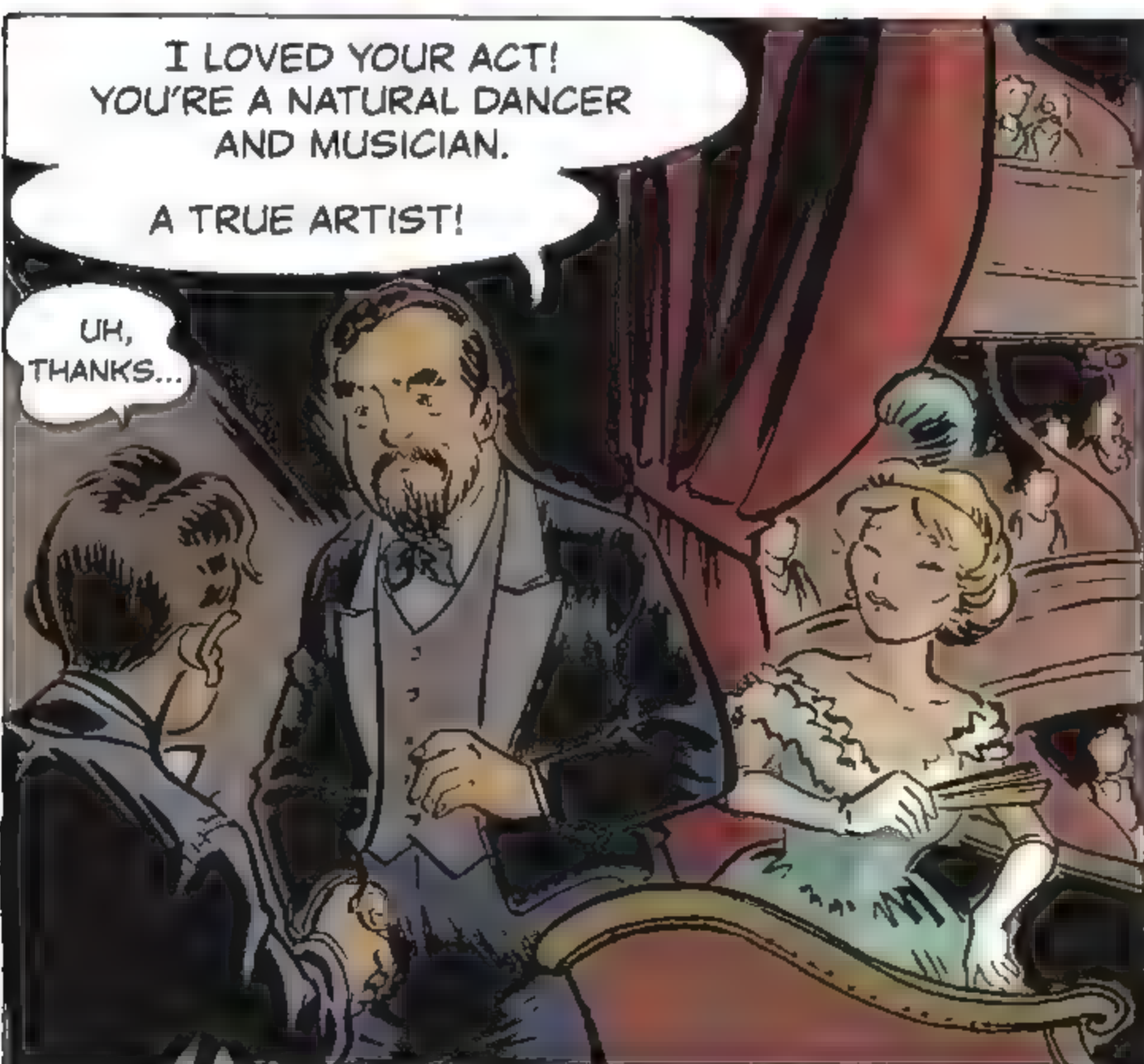
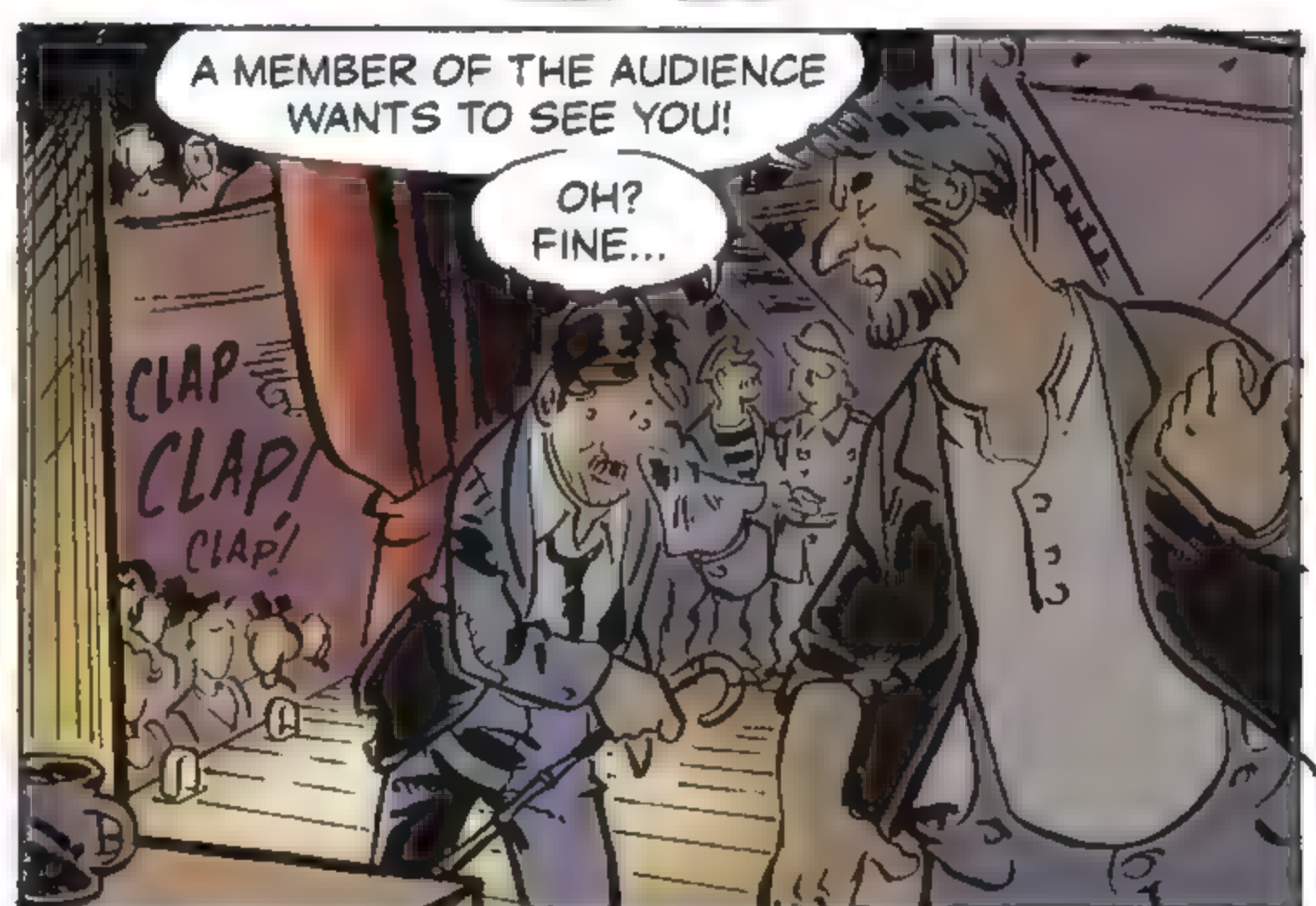
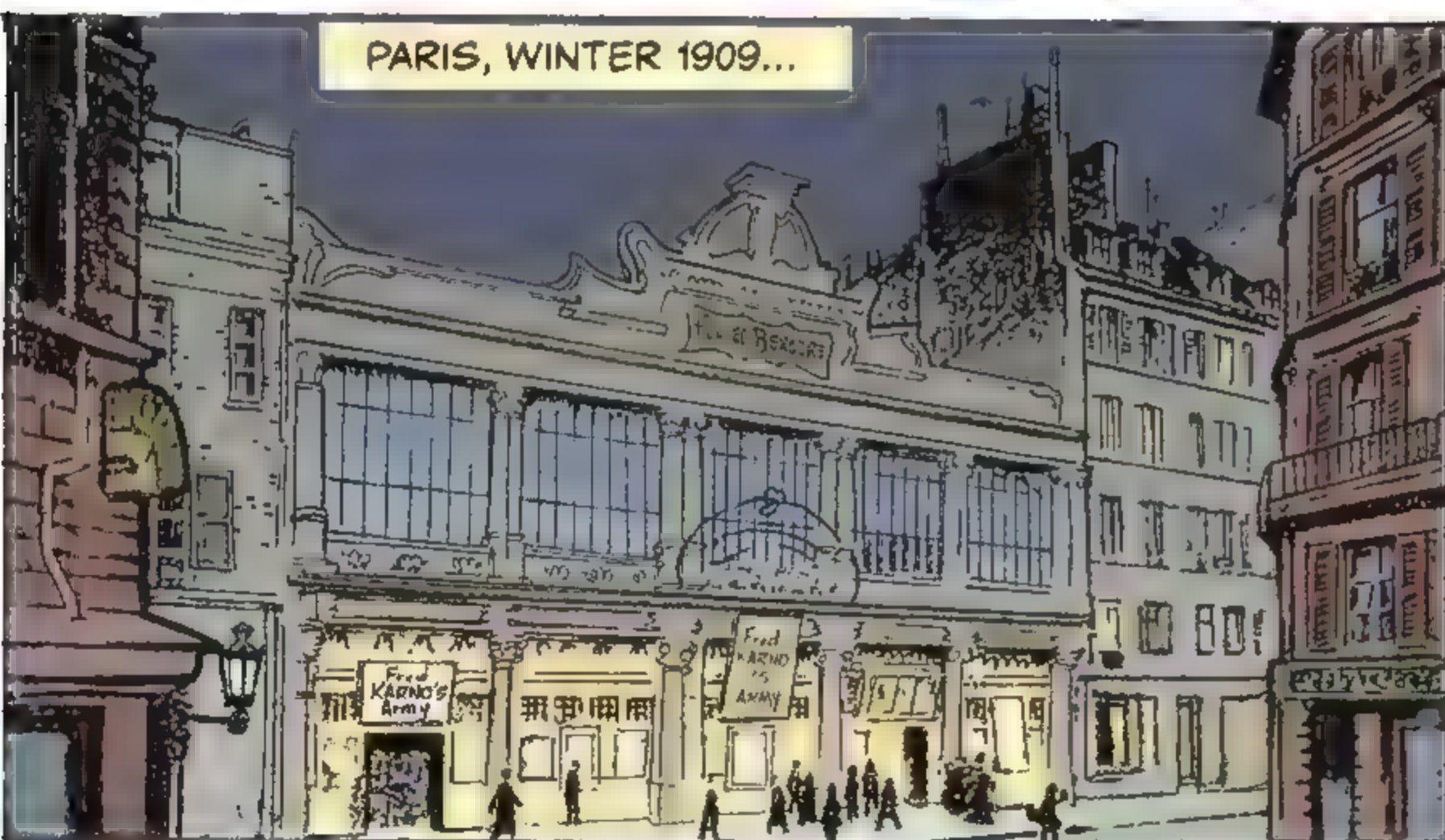
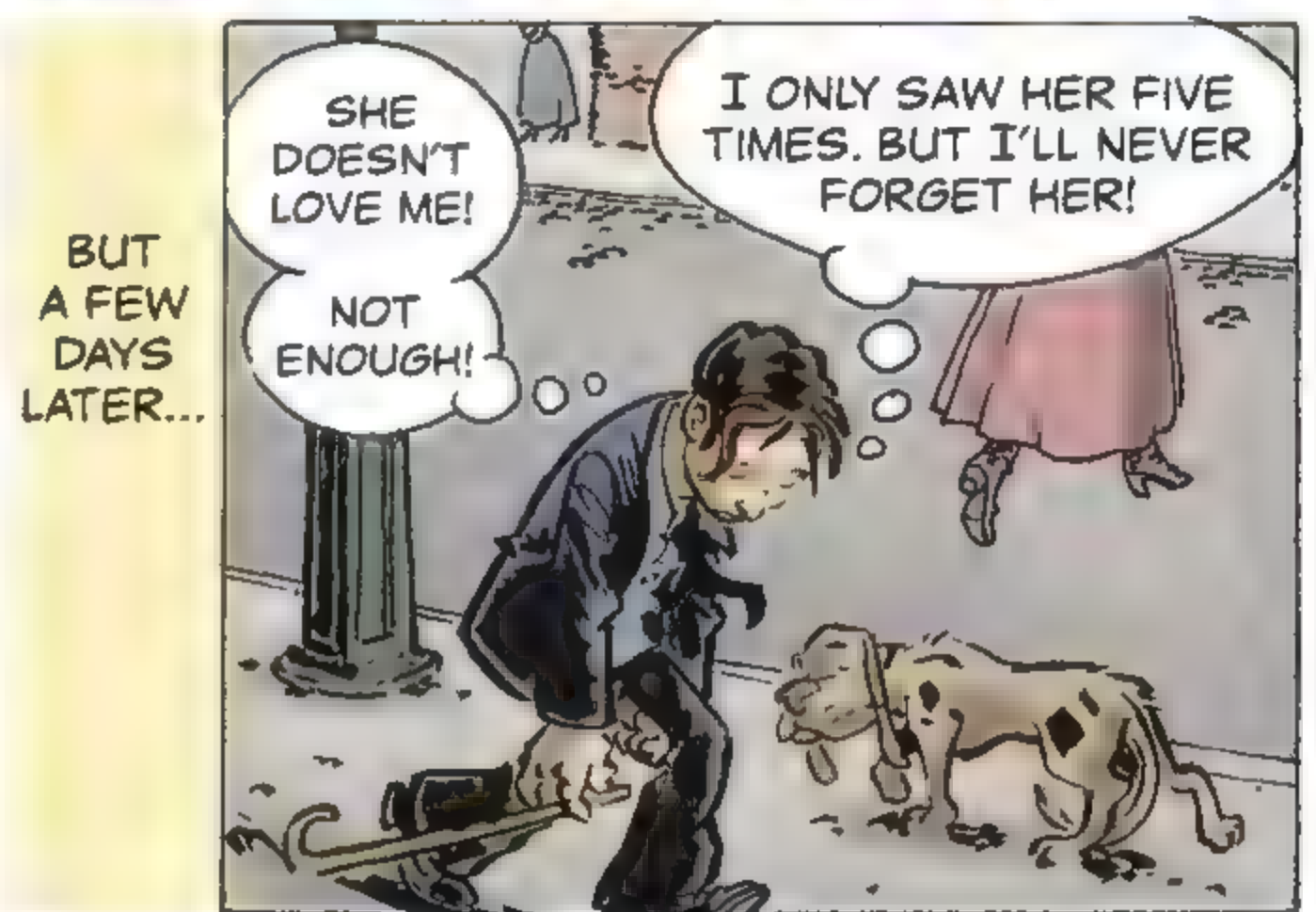
A ROLE
FOR ME?!
HERE?!

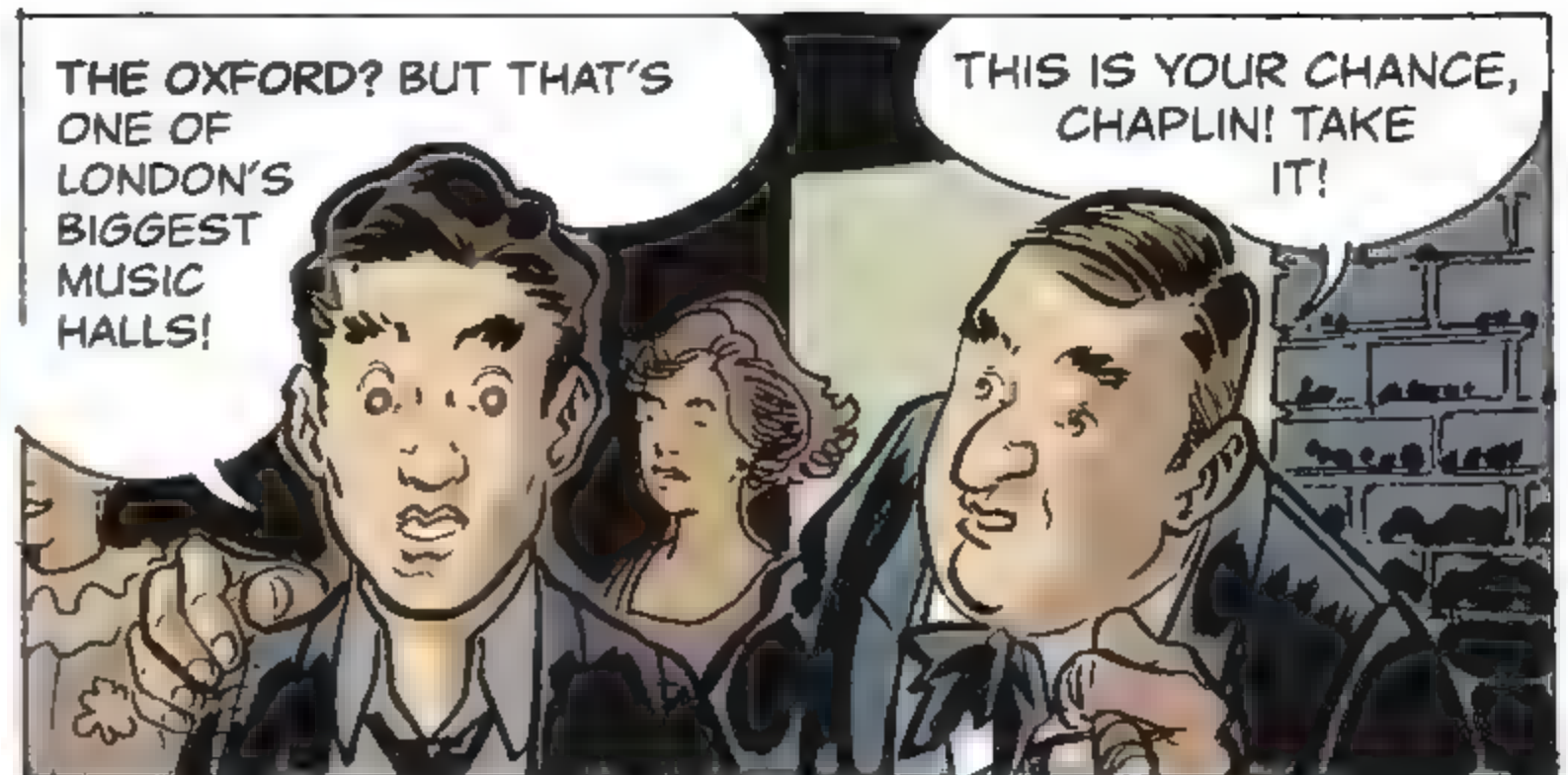


AFTER THE SUCCESS OF "SHERLOCK" AND A TOUR, CHARLIE FINDS HIMSELF WITH THE "WAL PINK'S WORKMEN," BEFORE ENDING UP WITH "CASEY'S CIRCUS" IN MAY 1906.









BUT ON THE NIGHT OF THE PREMIERE...

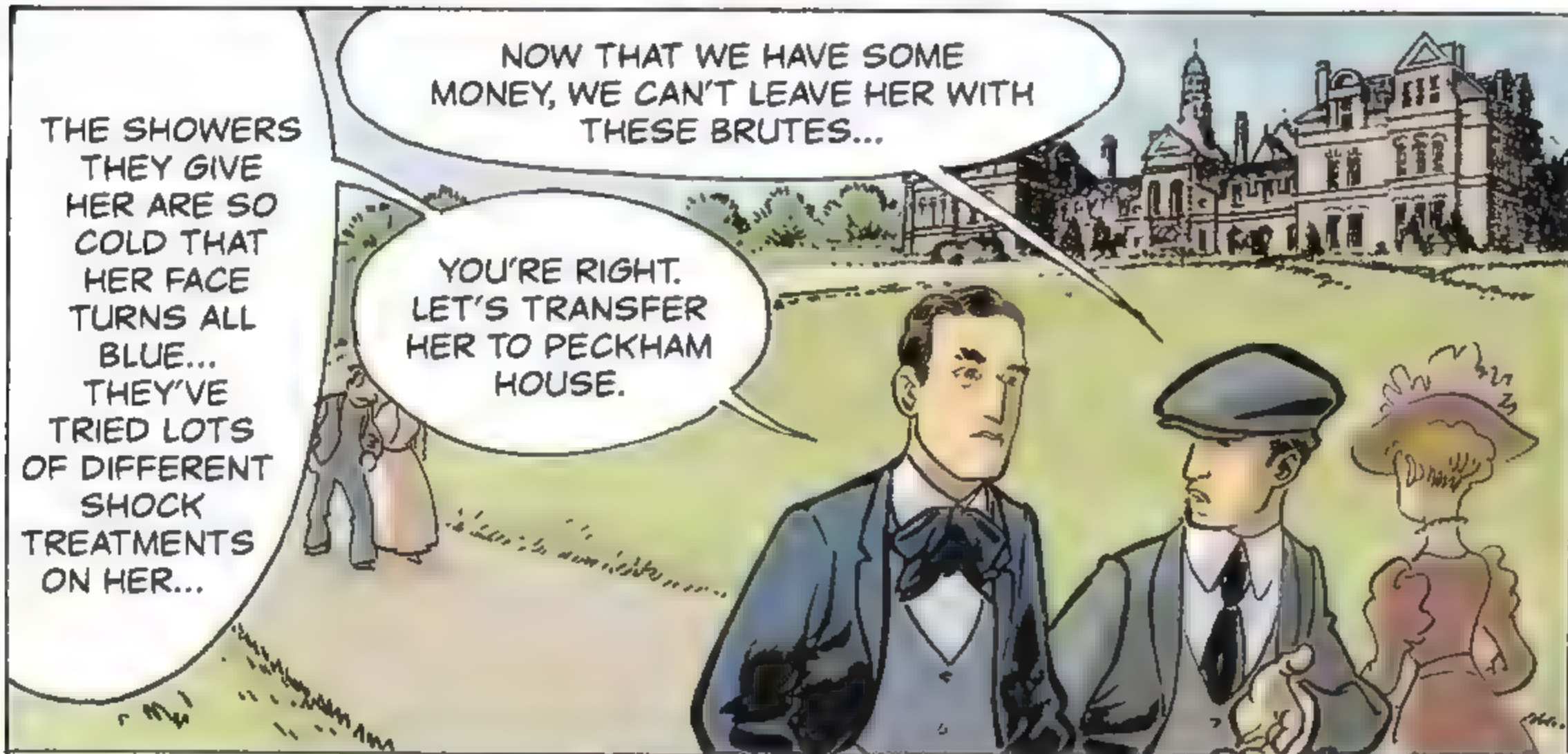






CHICAGO, PORTLAND, KANSAS CITY, SEATTLE. NOT TO MENTION SAN FRANCISCO... AT LONG LAST, SUCCESS COMES KNOCKING...





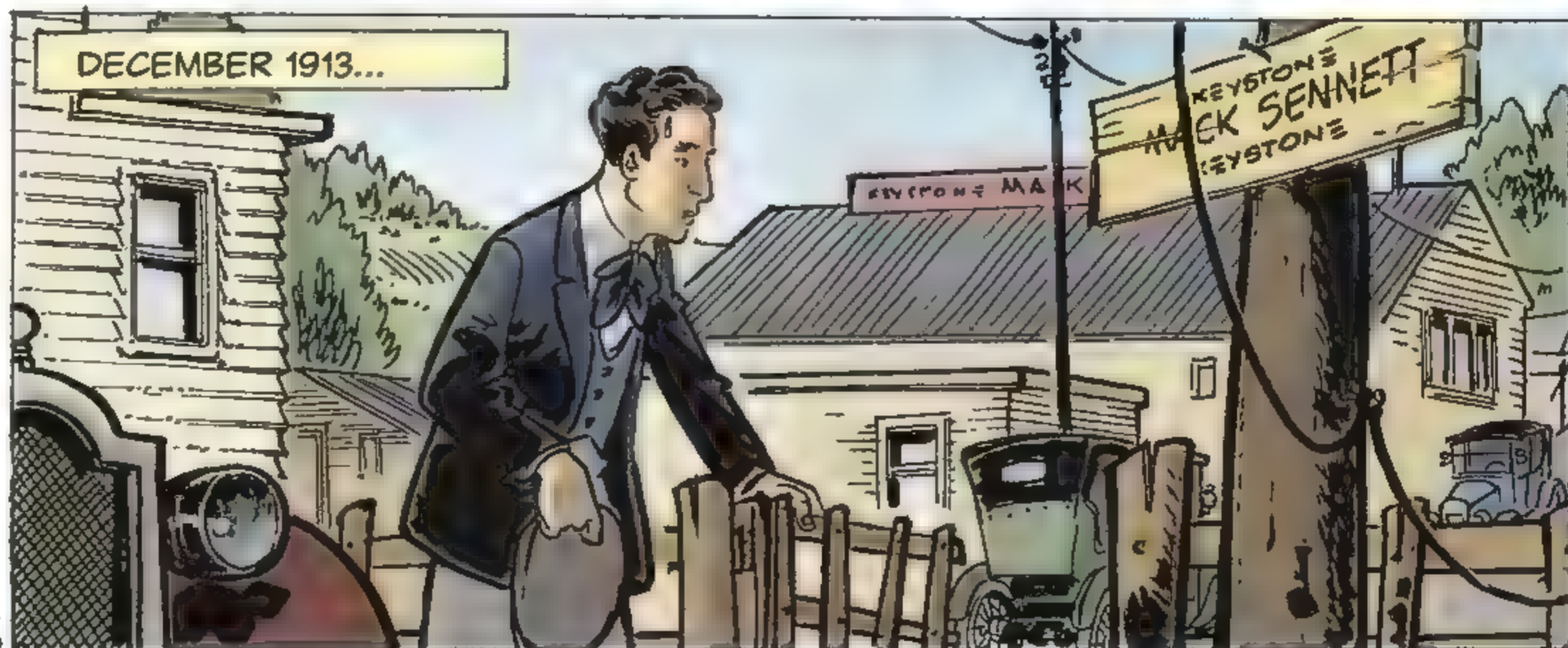
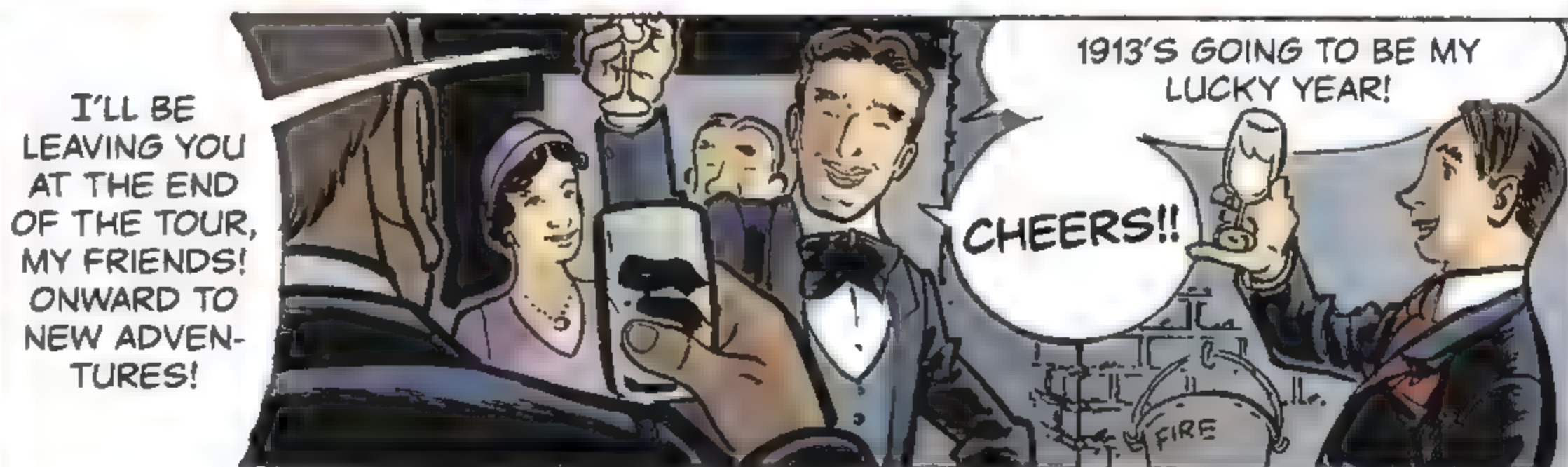
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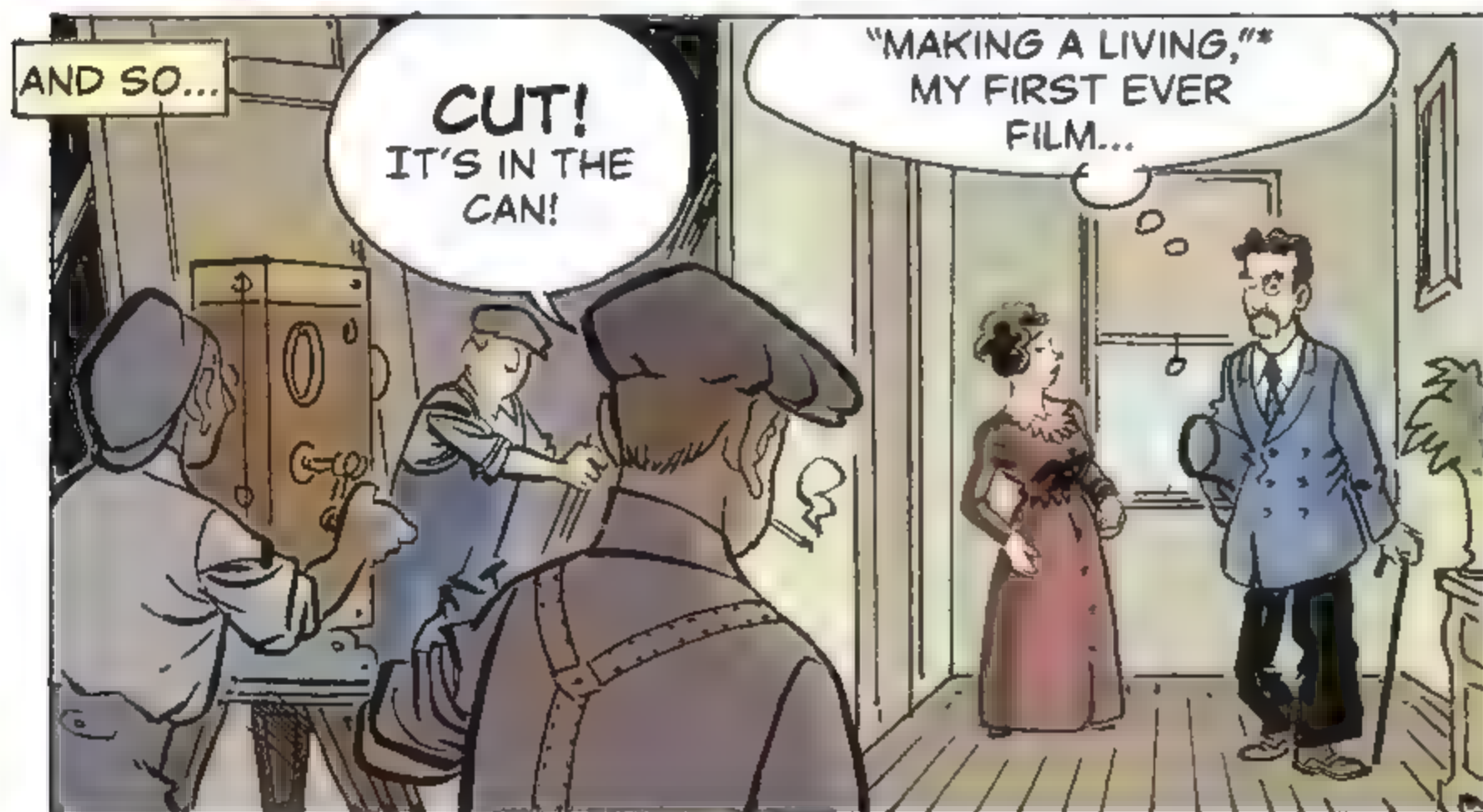


A NEW KARNO TOUR BEGINS, AND IN APRIL 1913, IN PHILADELPHIA...



BUT AFTER A FEW WEEKS OF ANXIOUS WAITING...

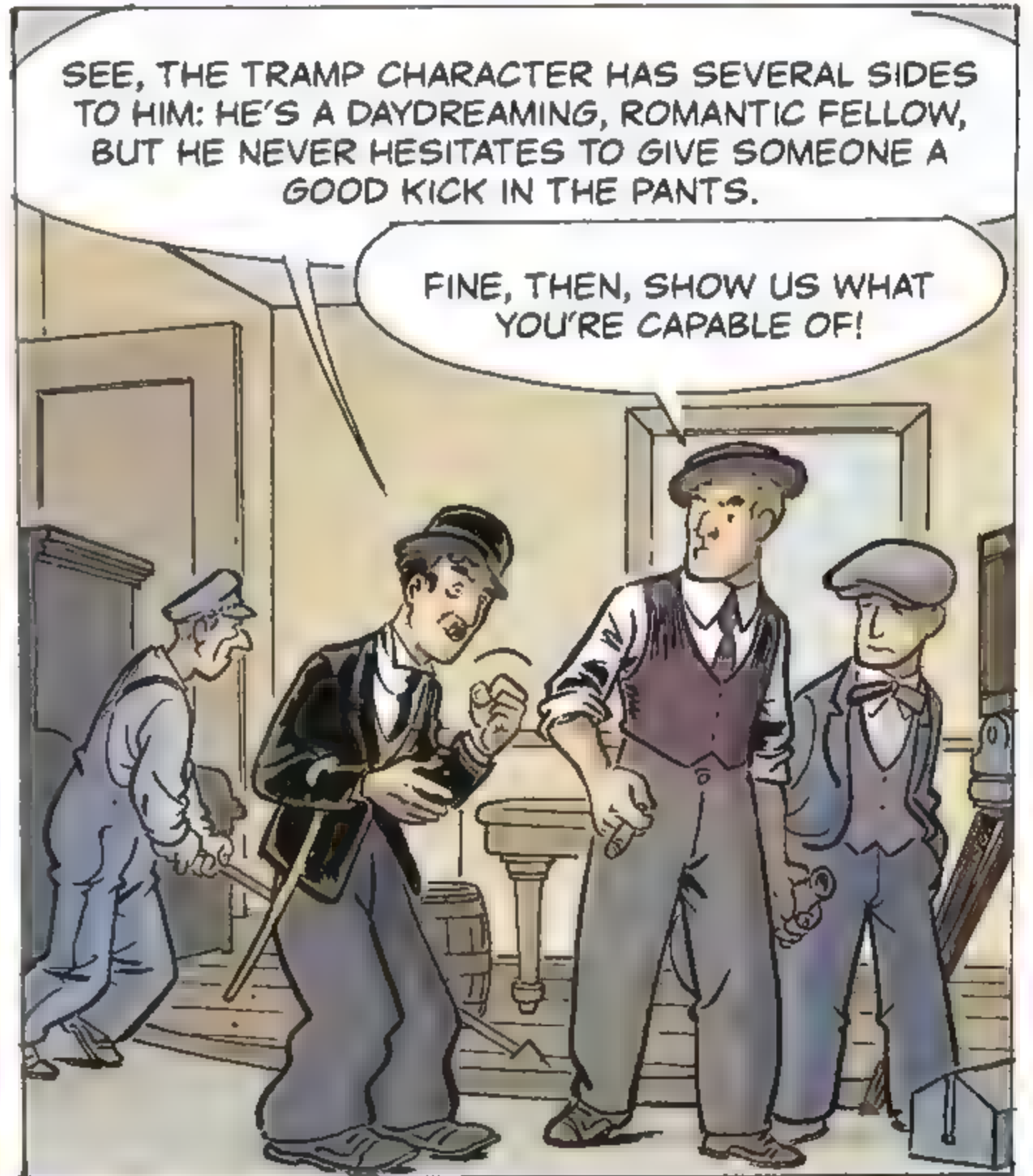
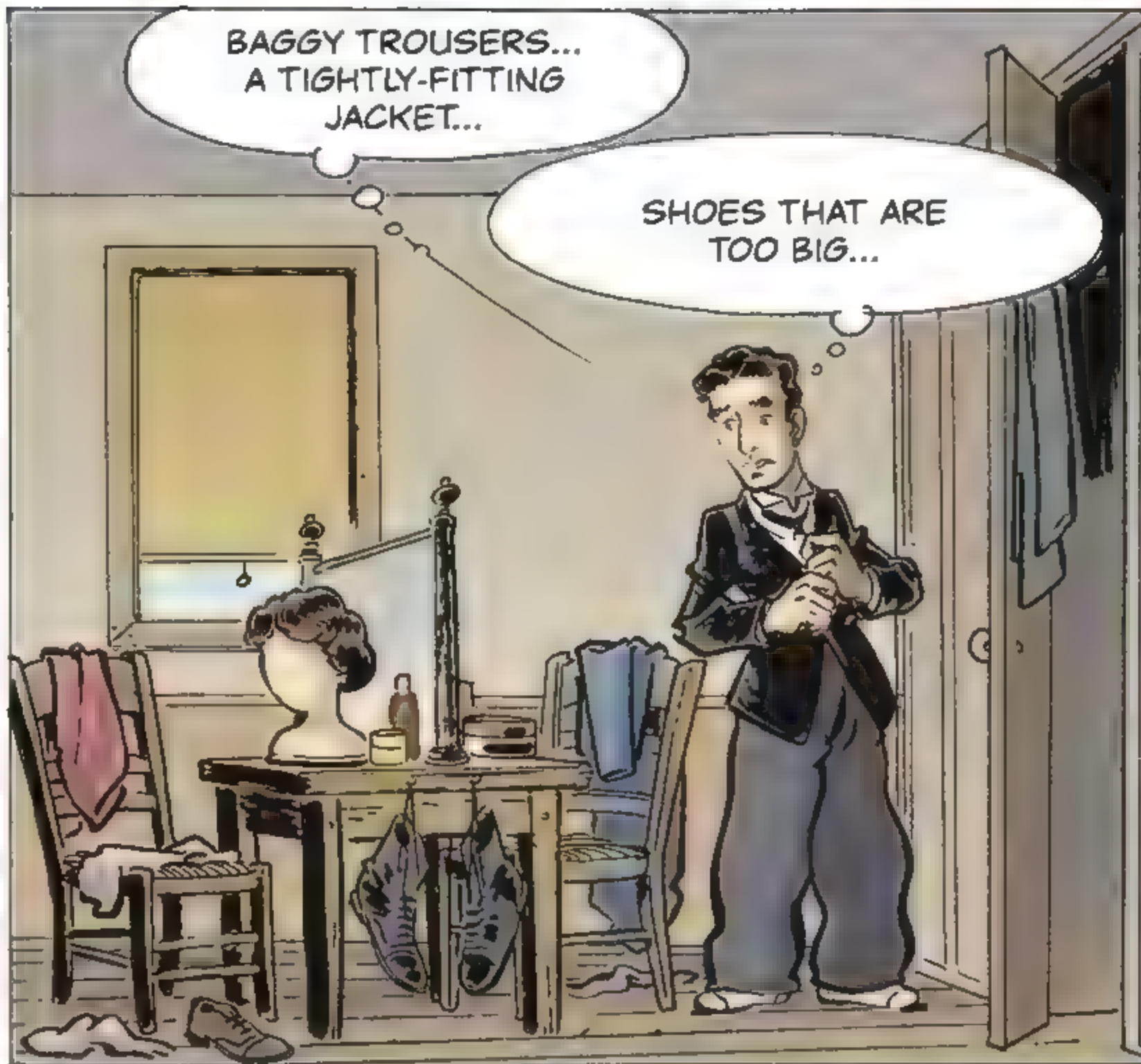


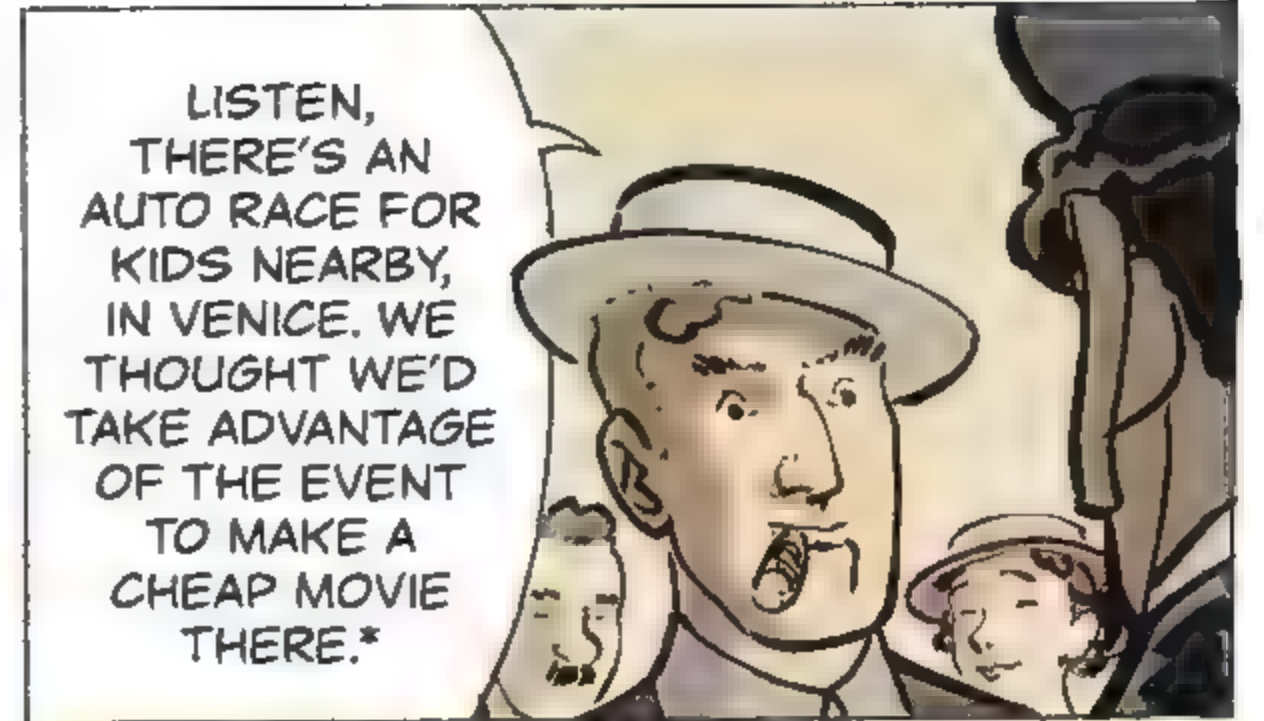


* DIRECTED BY HENRY LEHRMAN.



* DIRECTED BY MABEL NORMAND.

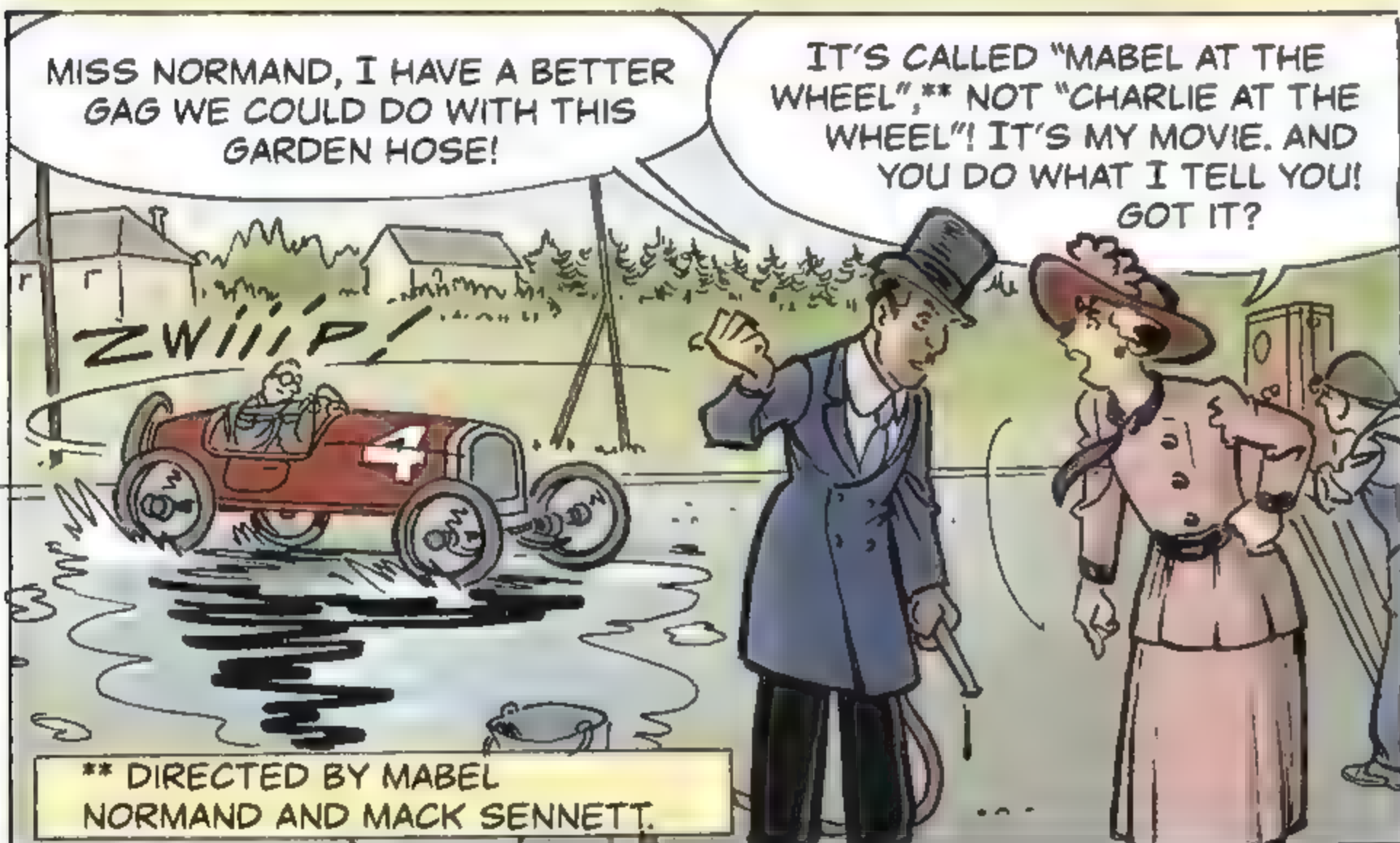




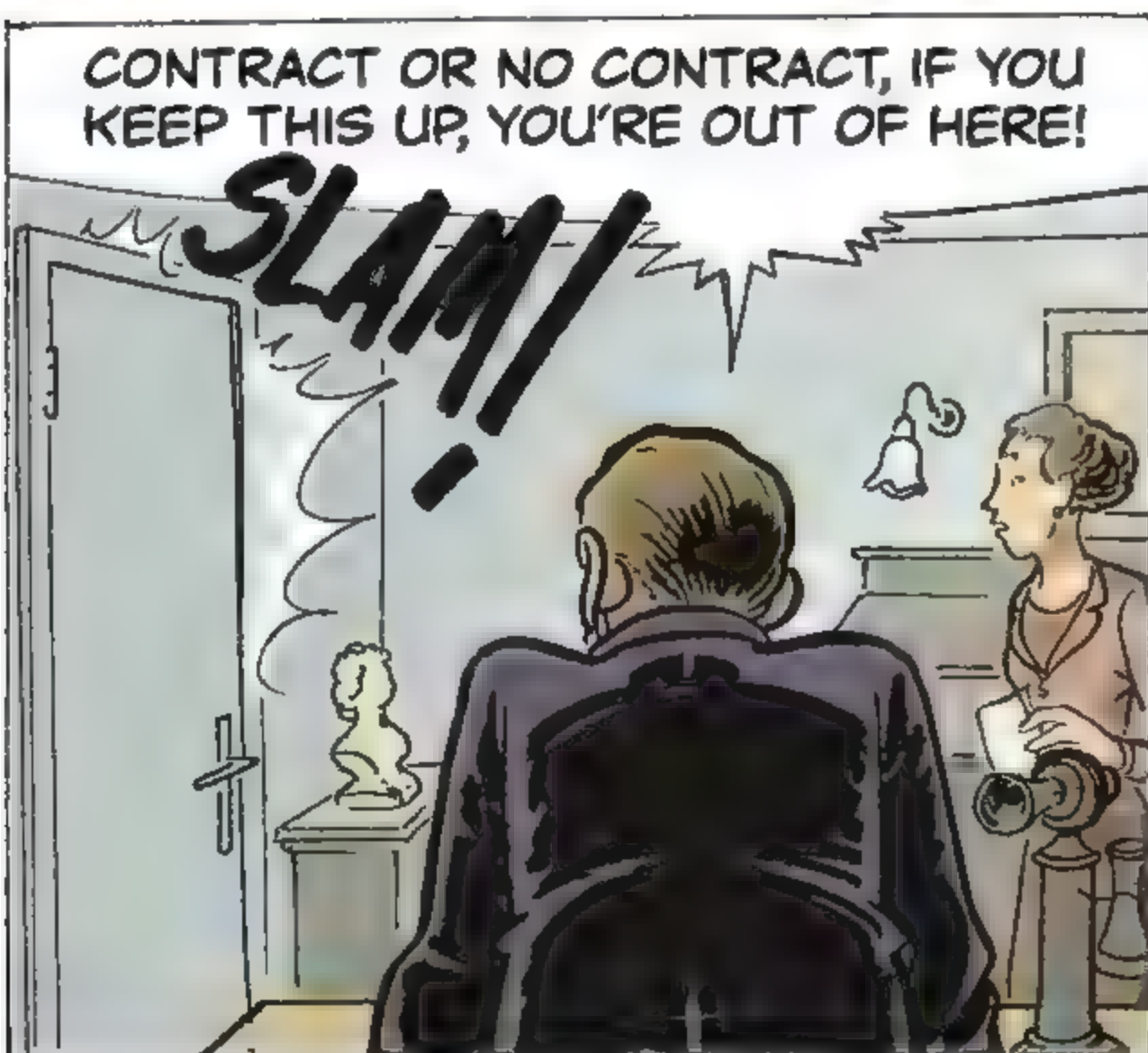
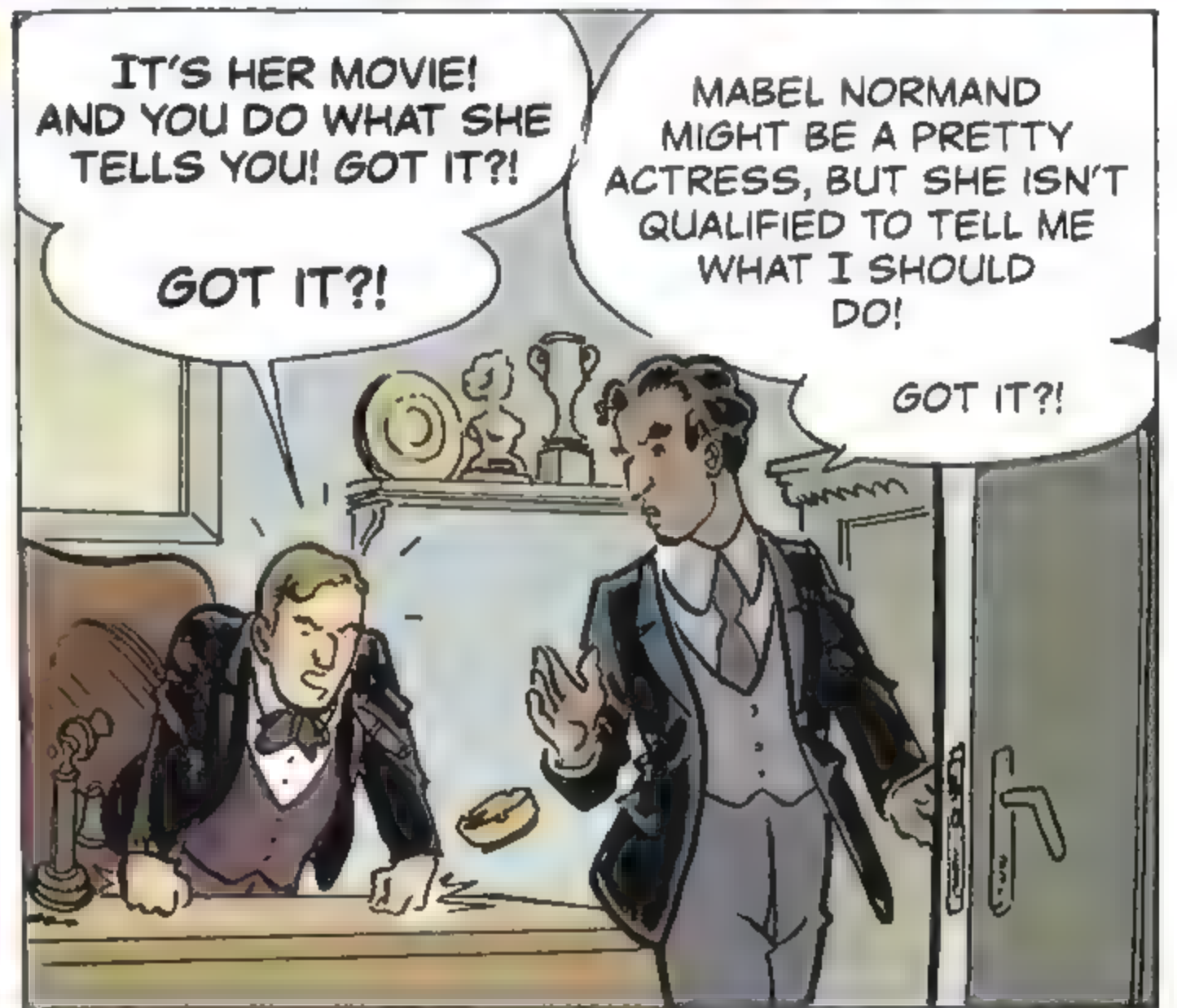
* "KID AUTO RACES AT VENICE," DIRECTED BY HENRY LEHRMAN.

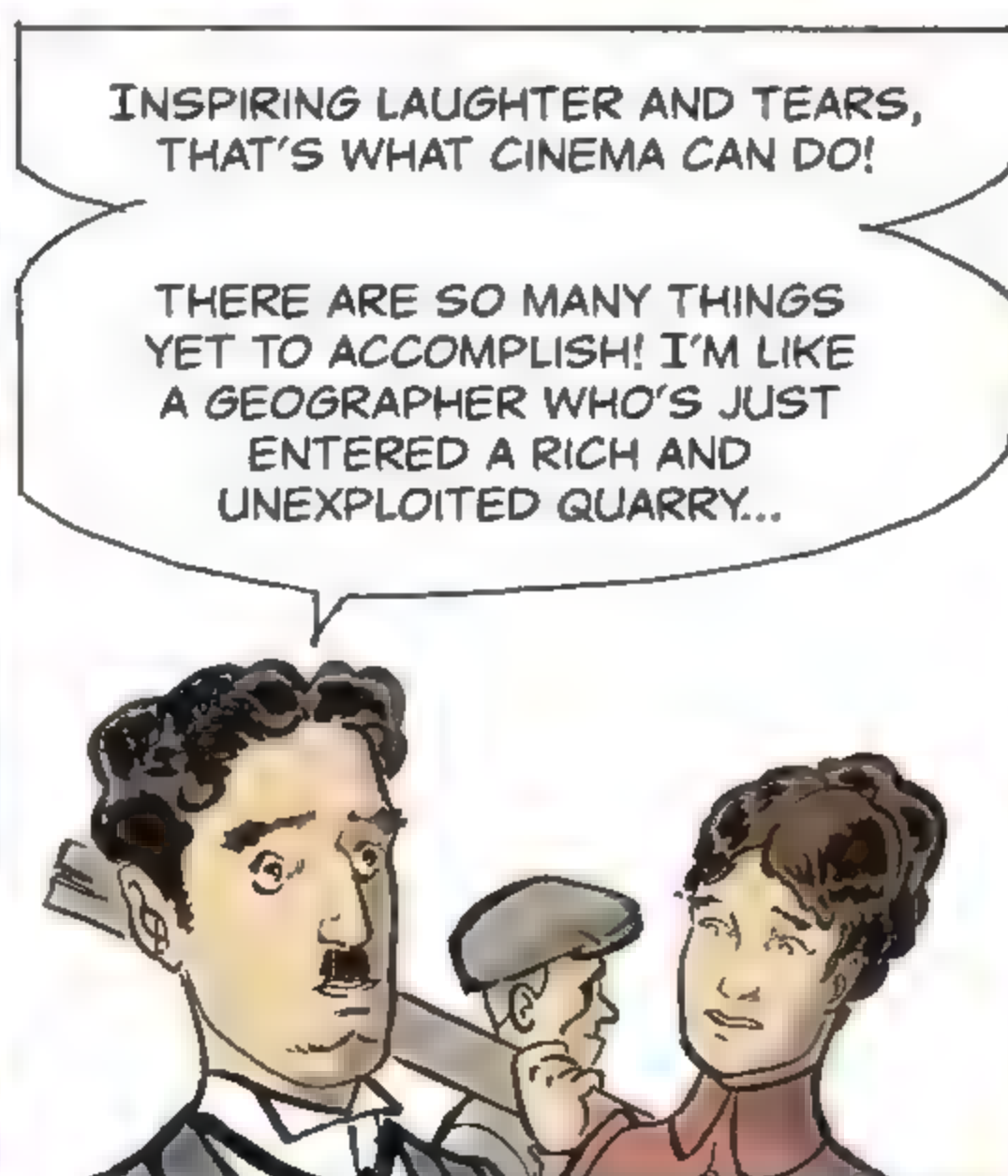
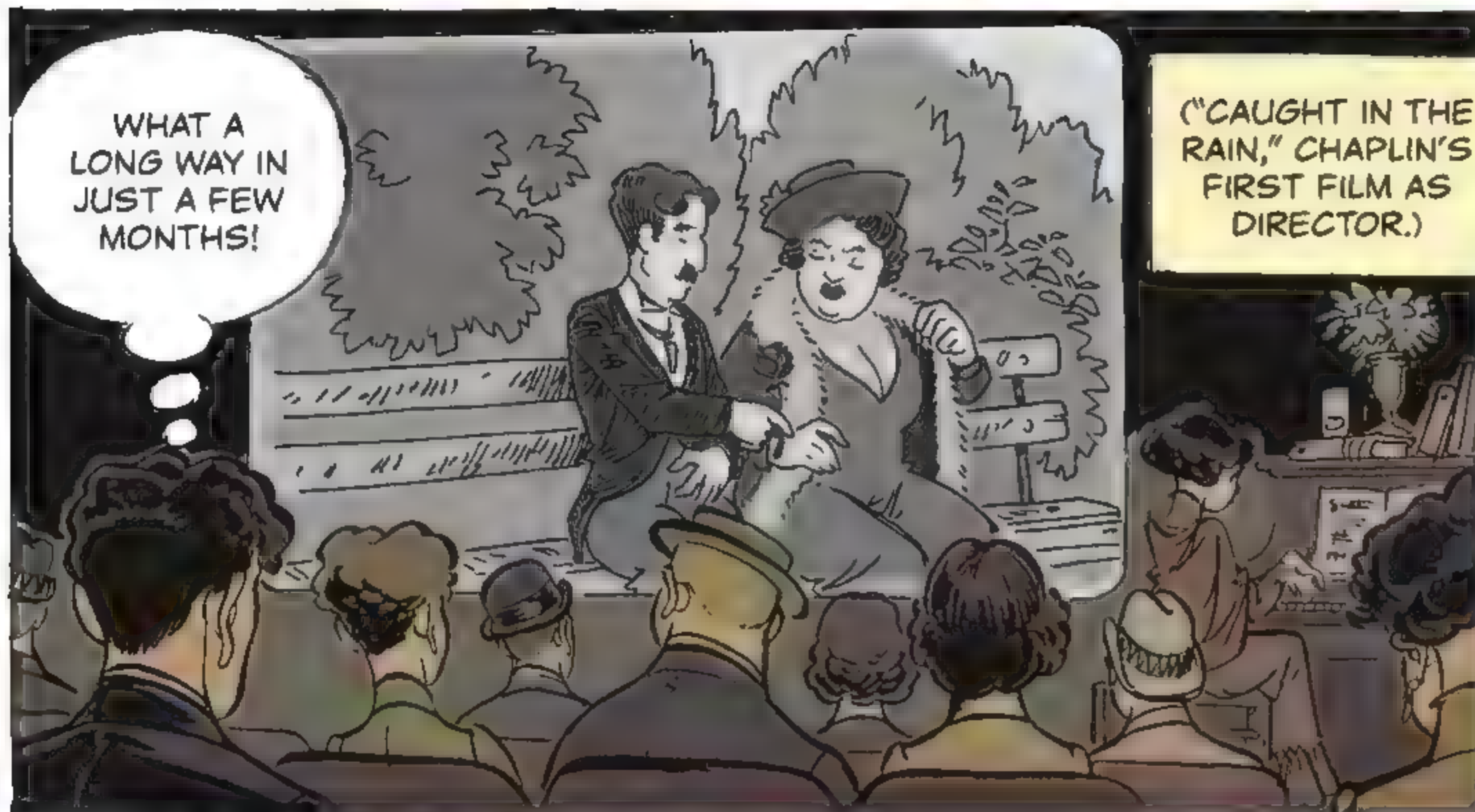
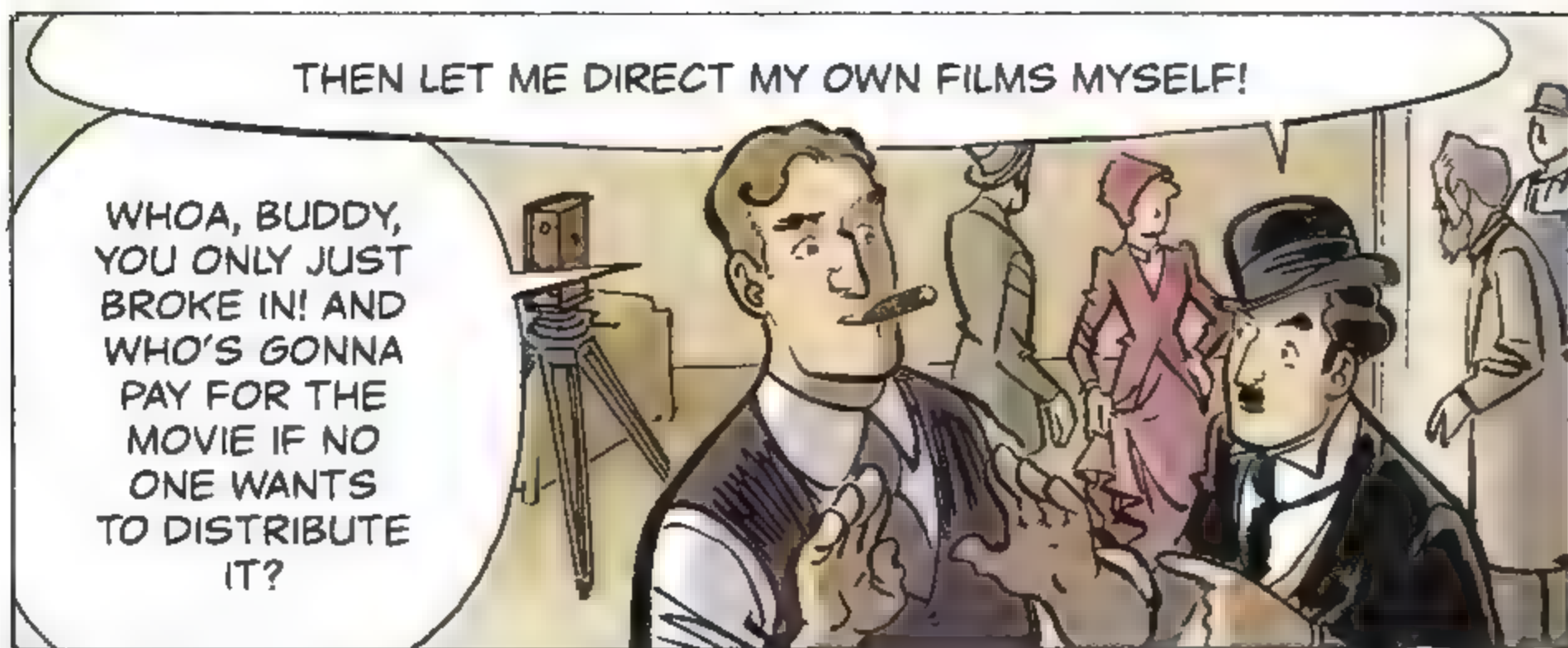


MORE SHORT FILMS ARE PRODUCED IN QUICK SUCCESSION...

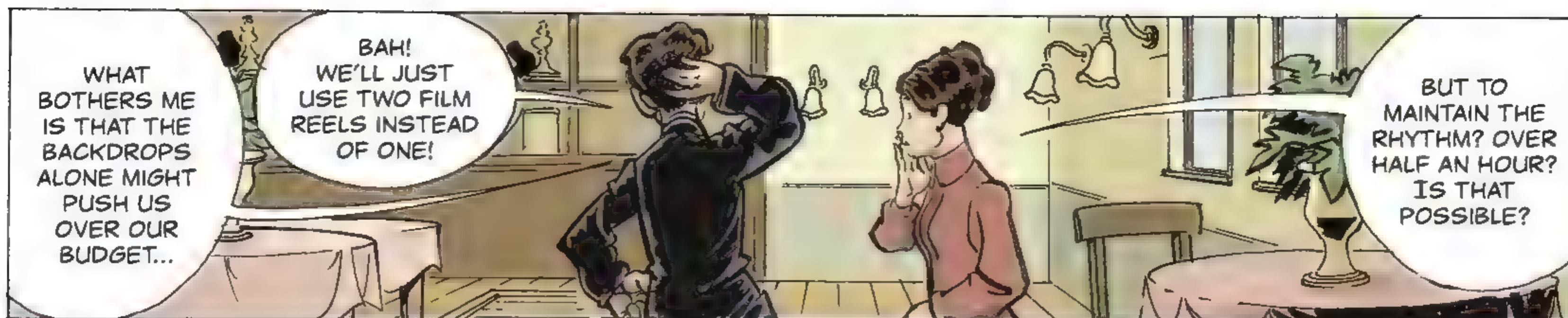


** DIRECTED BY MABEL NORMAND AND MACK SENNETT.





* BOTH DIRECTED BY CHAPLIN.



WHAT BOTHERS ME IS THAT THE BACKDROPS ALONE MIGHT PUSH US OVER OUR BUDGET...

BAH! WE'LL JUST USE TWO FILM REELS INSTEAD OF ONE!

BUT TO MAINTAIN THE RHYTHM? OVER HALF AN HOUR? IS THAT POSSIBLE?

BAH! WE'LL JUST USE TWO FILM REELS INSTEAD OF ONE!



A THOUSAND DOLLARS A WEEK?!

"DOUGH AND DYNAMITE" HAS ALREADY MADE OVER A HUNDRED THOUSAND DOLLARS--

EVEN I DON'T EARN THAT MUCH!



THE AUDIENCE DOESN'T LINE UP WHEN YOUR NAME'S ON THE POSTER!

YEAH, BUT WITHOUT OUR ORGANIZATION, WHO WOULD YOU BE? HUH? HUH?!



LISTEN, YOU HAVE FOUR MONTHS UNTIL YOUR CONTRACT EXPIRES HERE... LET'S JUST THINK THIS ALL OVER, OK?!

CALMLY...
I AM CALM!



BUT AS TIME GOES BY...
SENNETT DOESN'T MENTION THE CONTRACT ANYMORE. HE WATCHES ME. HE KNOWS DAMN WELL I DON'T HAVE ANY OTHER OFFERS... SYDNEY,

NOW THAT YOU'RE BACK, LET'S LAUNCH OUR OWN COMPANY! ALL I NEED IS A CAMERA AND A VACANT LOT...
UH...



YOU KNOW, I'M MARRIED... I MAKE MY LIVING HERE... IT'S TOO RISKY. UNDERSTAND?

BAH... NEVER MIND!
JESS ROBBINS, FROM THE ESSANAY COMPANY... MAY I HAVE A WORD, MR. CHAPLIN?



"ESSANAY" COMPANY??

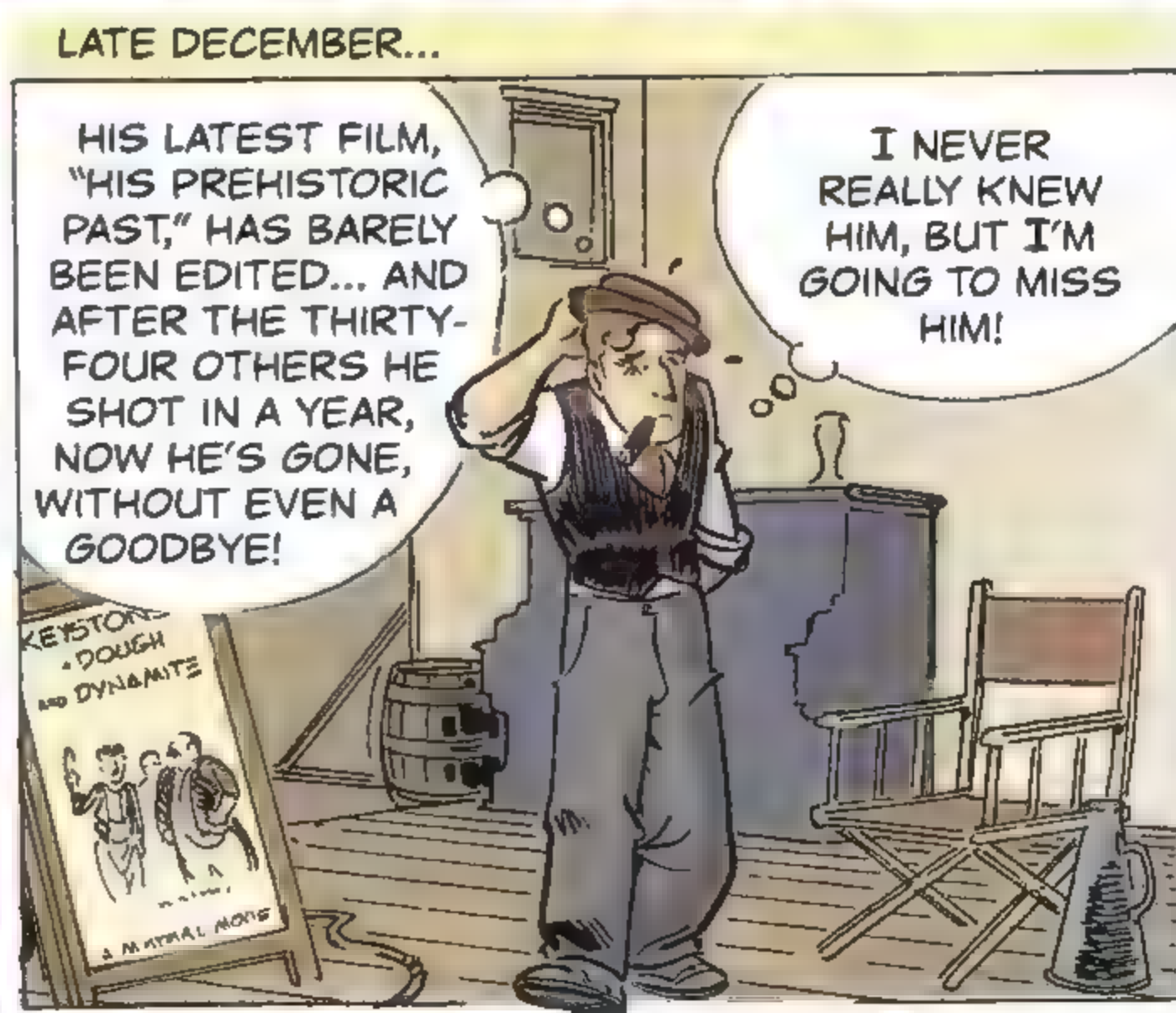
THE "S" IS FOR GEORGE KIRKE SPOOR, AND THE "A" IS FOR "BRONCHO BILLY" ANDERSON: "S AND A", THE ESSANAY FILM MANUFACTURING COMPANY!



...ONE THOUSAND, TWO HUNDRED AND FIFTY DOLLARS A WEEK, WITH A BONUS OF TEN THOUSAND DOLLARS UPON SIGNATURE OF THE CONTRACT.

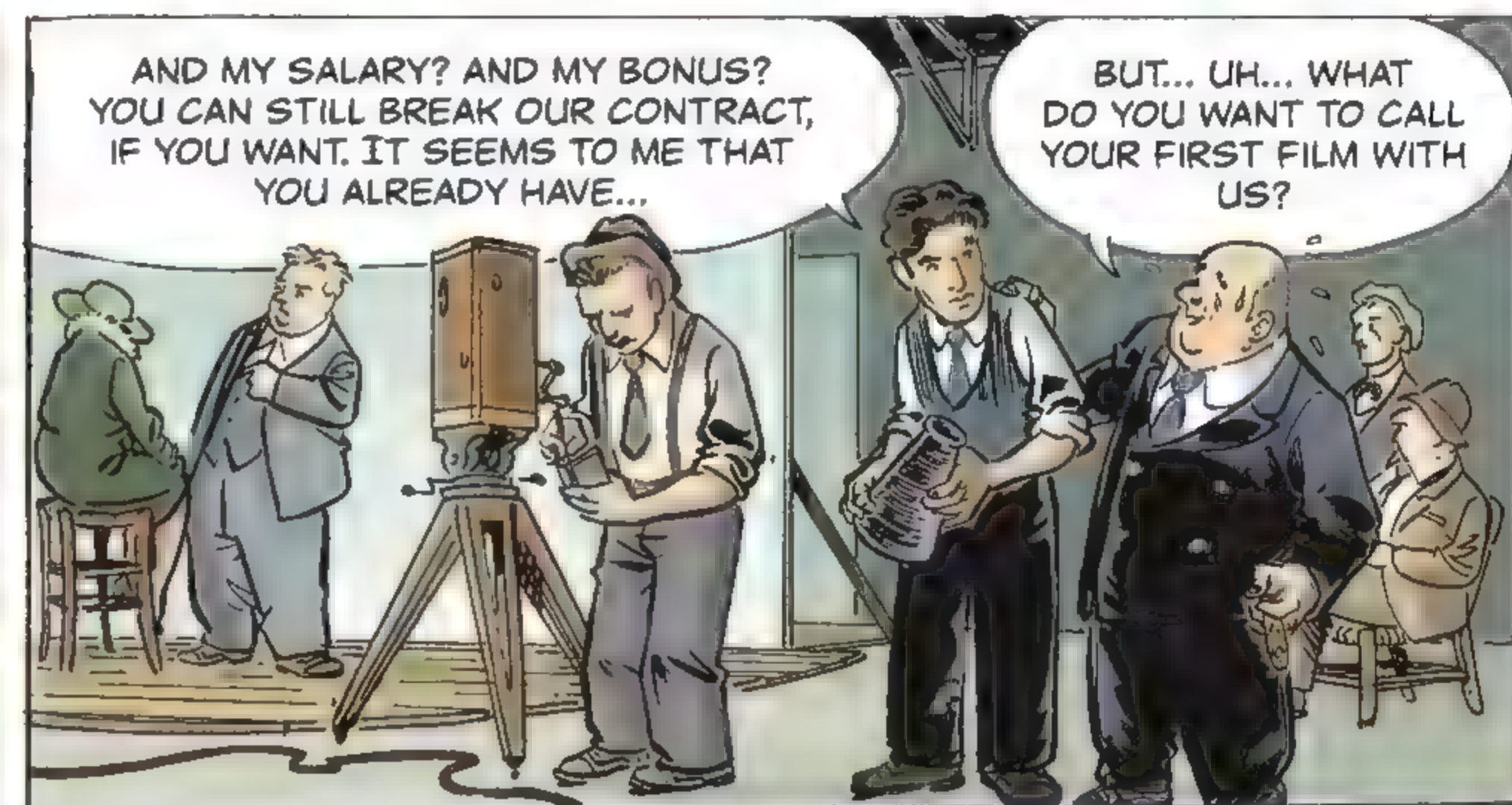
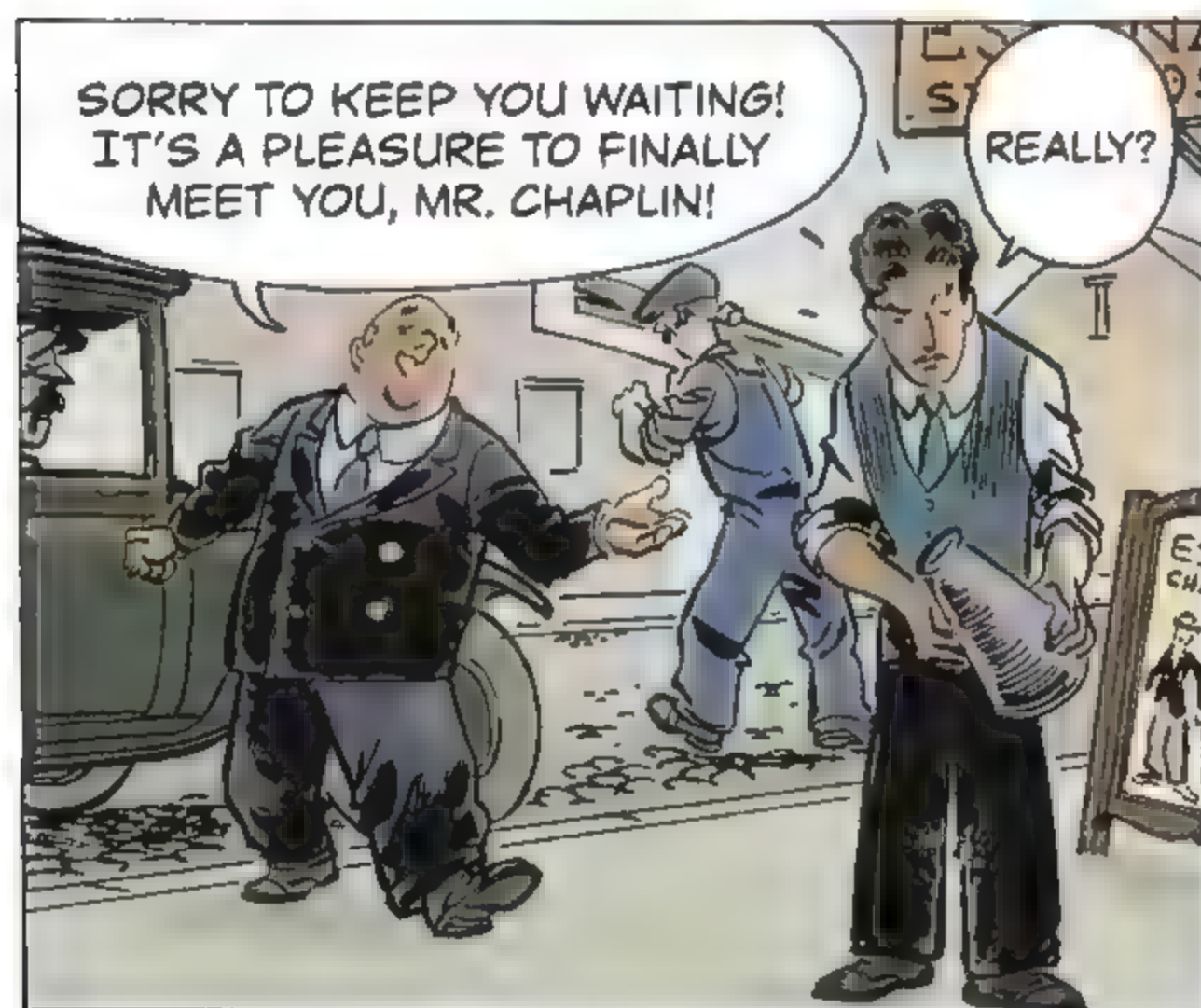
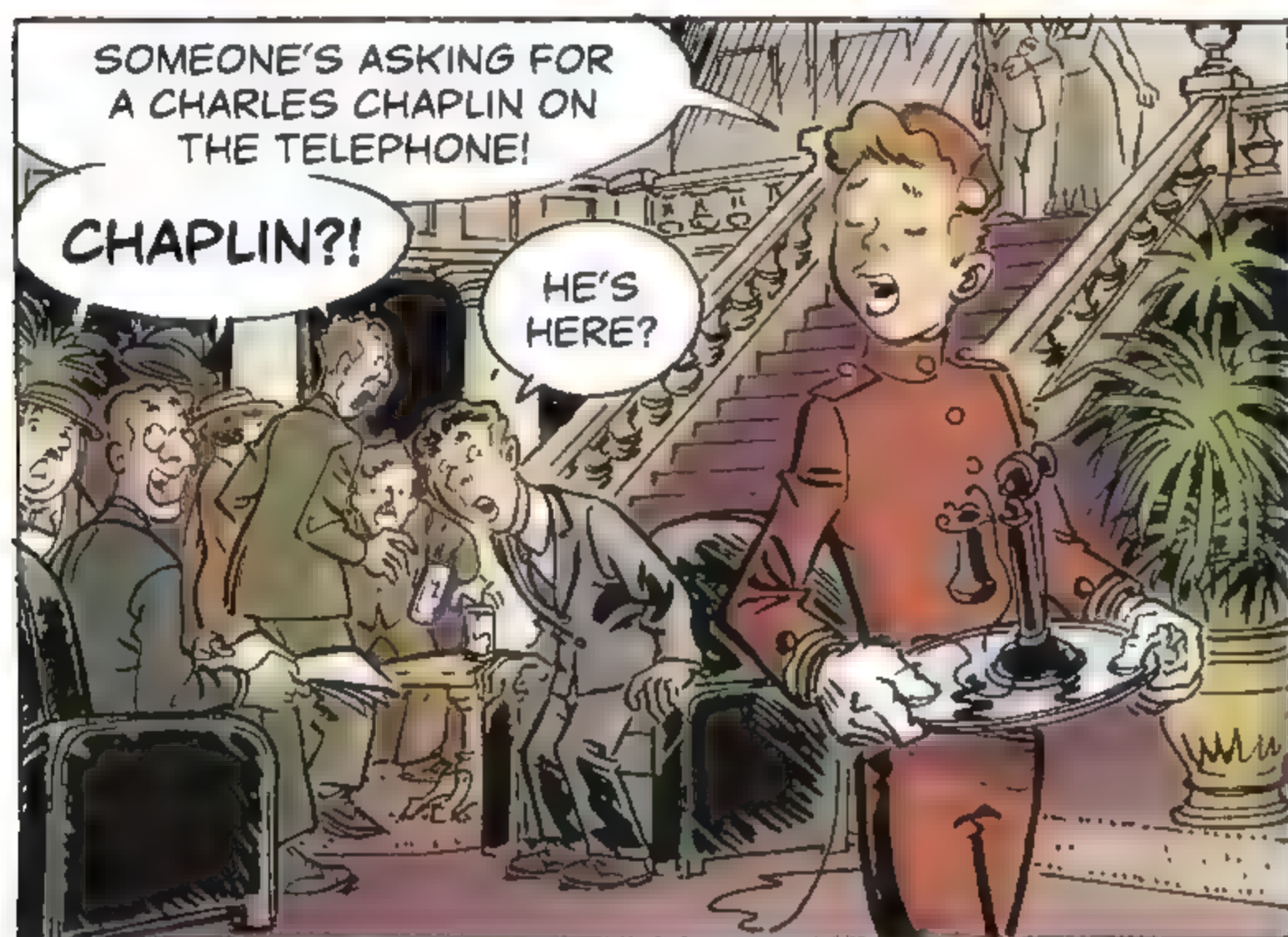
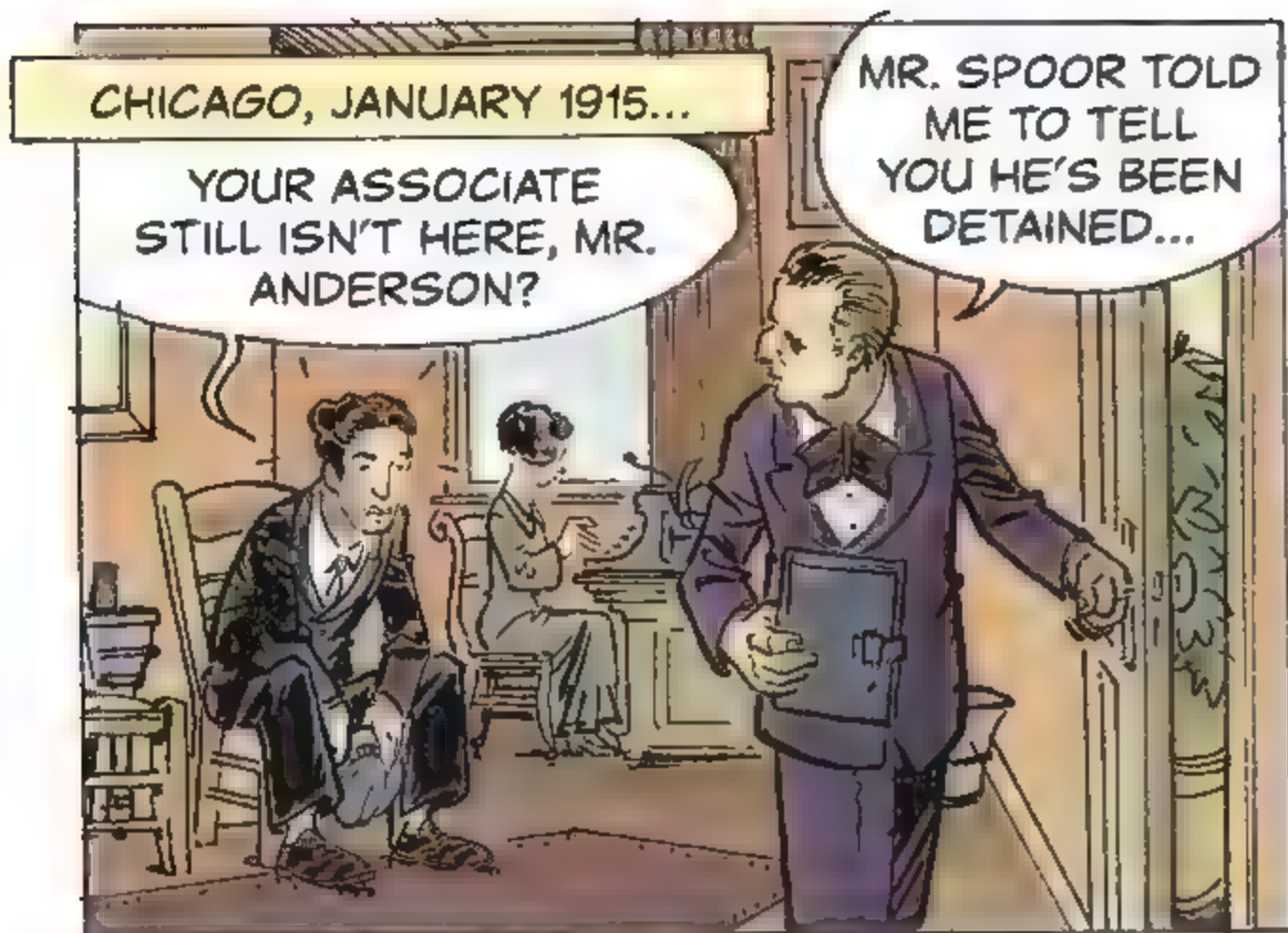


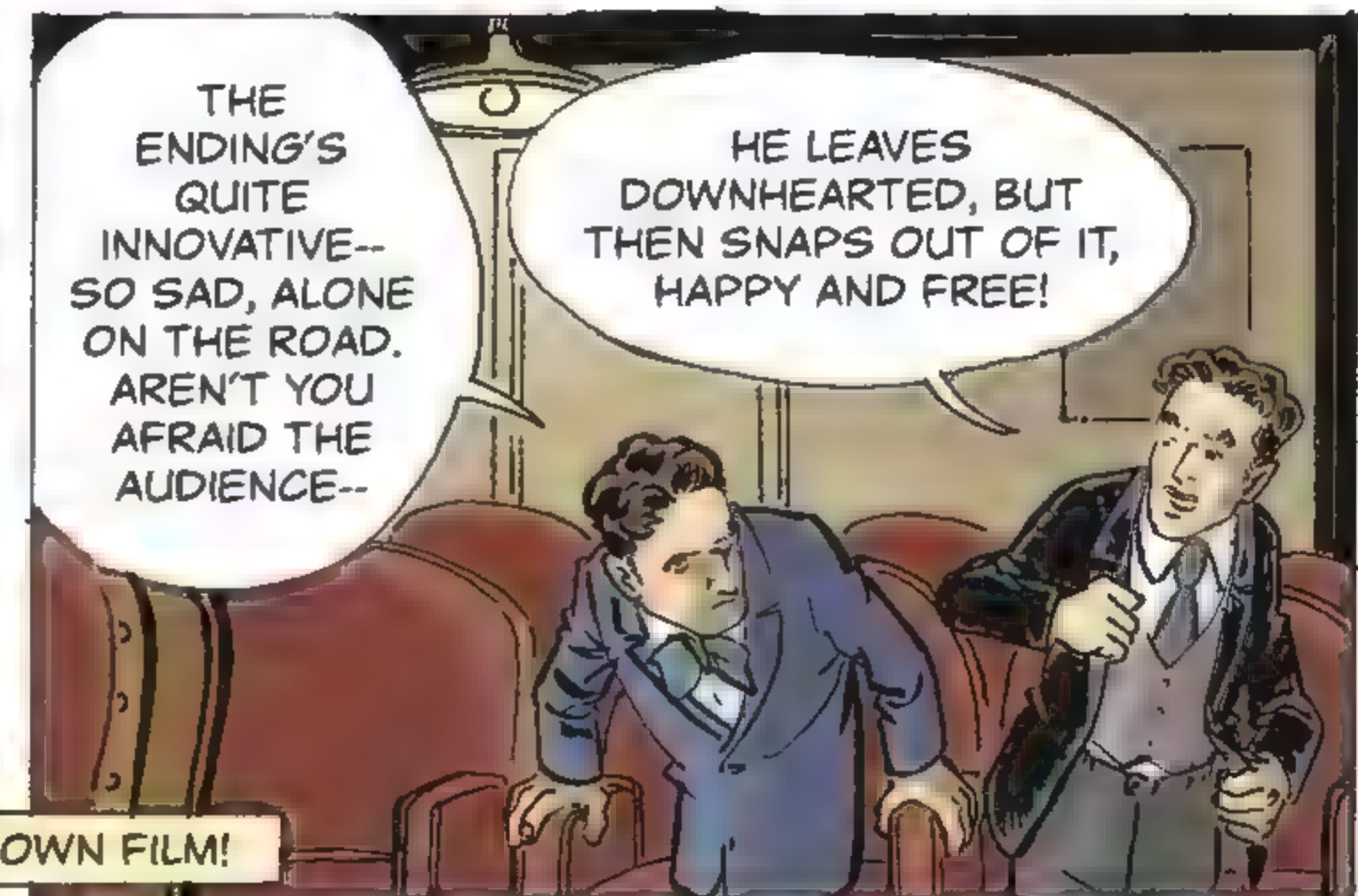
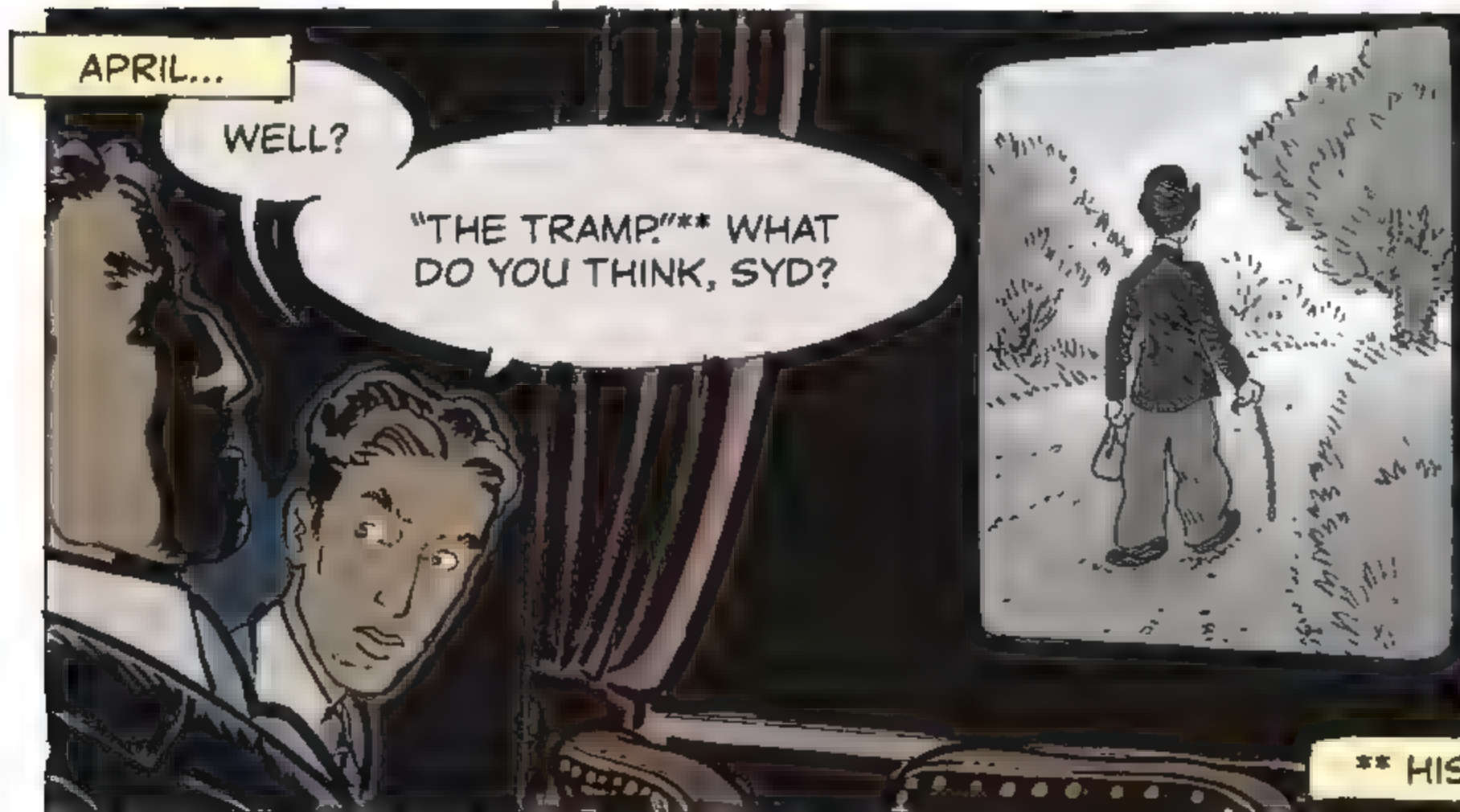
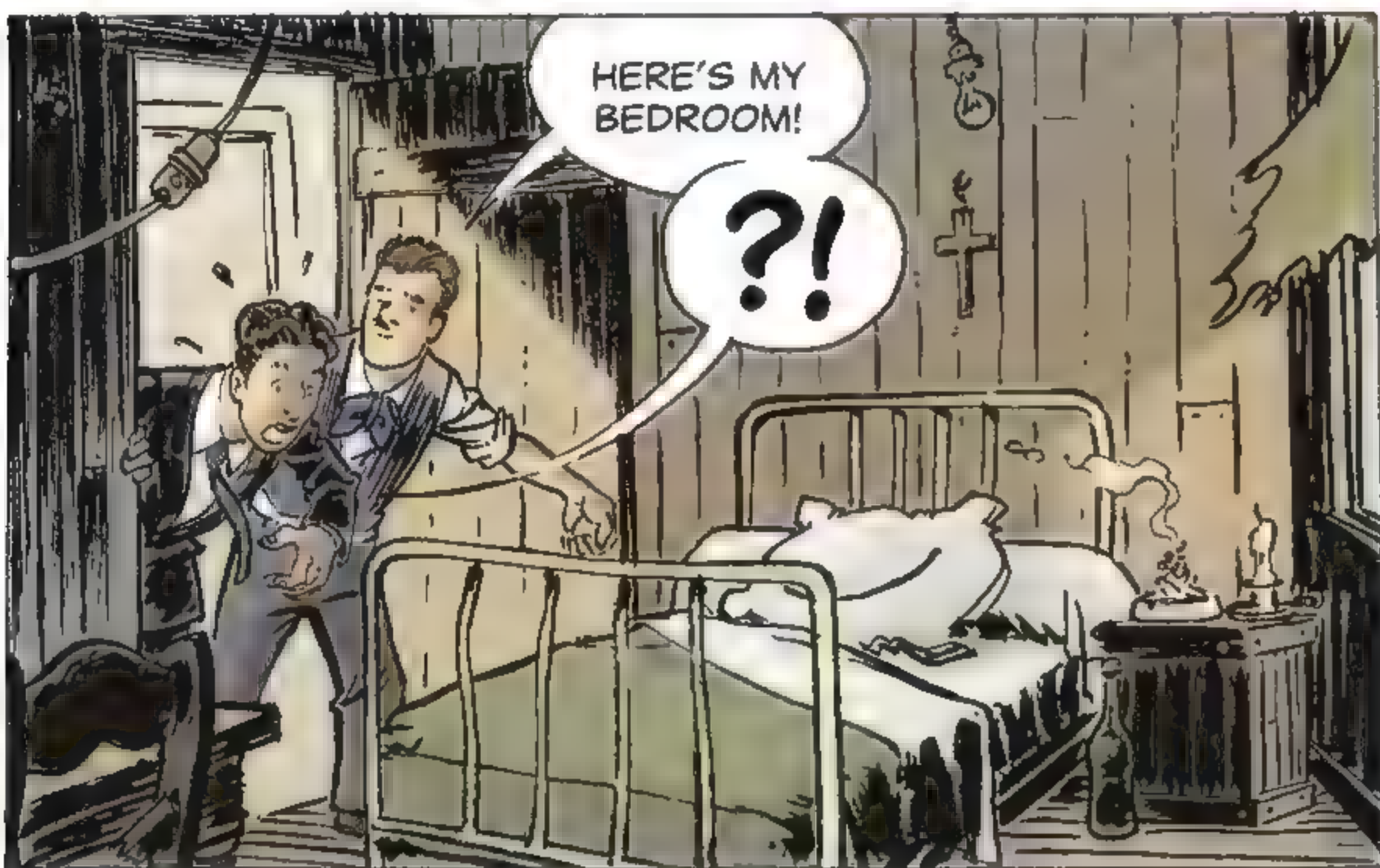
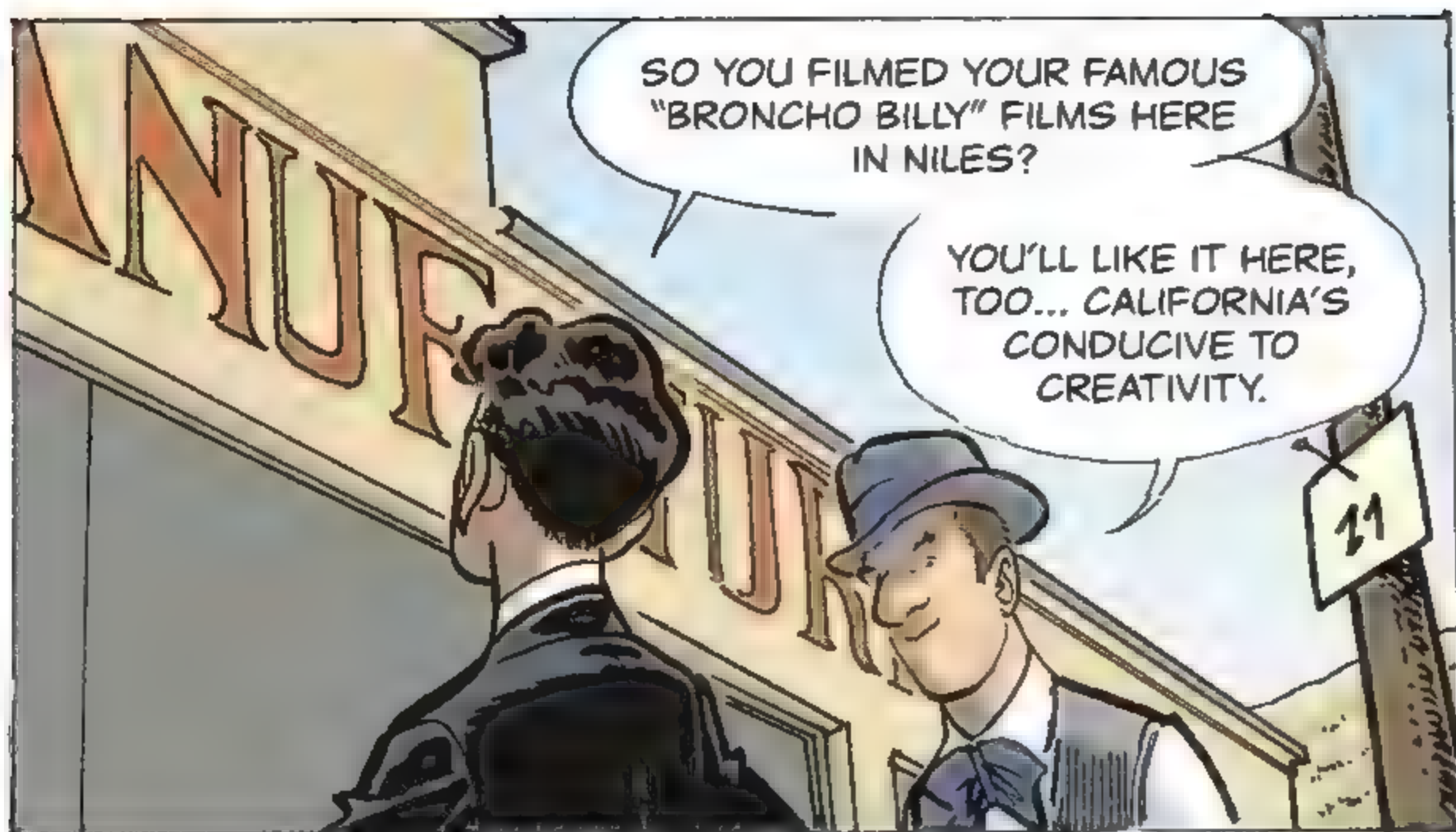
HEY! I TOLD YOU TO KEEP PEOPLE FROM APPROACHING CHAPLIN! HOW DID THAT GUY SLIP PAST YOU?!



LATE DECEMBER...
HIS LATEST FILM, "HIS PREHISTORIC PAST," HAS BARELY BEEN EDITED... AND AFTER THE THIRTY-FOUR OTHERS HE SHOT IN A YEAR, NOW HE'S GONE, WITHOUT EVEN A GOODBYE!

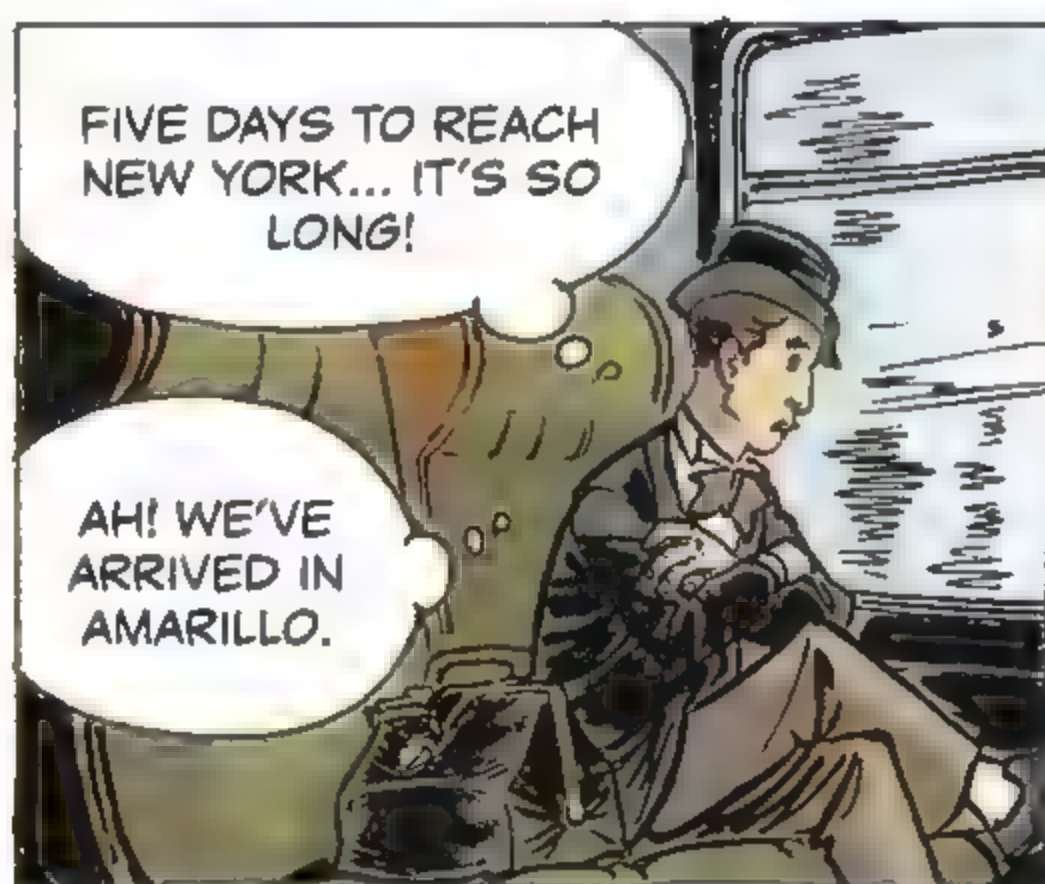
I NEVER REALLY KNEW HIM, BUT I'M GOING TO MISS HIM!







THE MONTHS PASS, AND THE TRAMP GOES TO THE BEACH, THE BANK, AND THE MUSIC HALL, BECOMES AN APPRENTICE AND A SAILOR... AND IN FEBRUARY 1916...

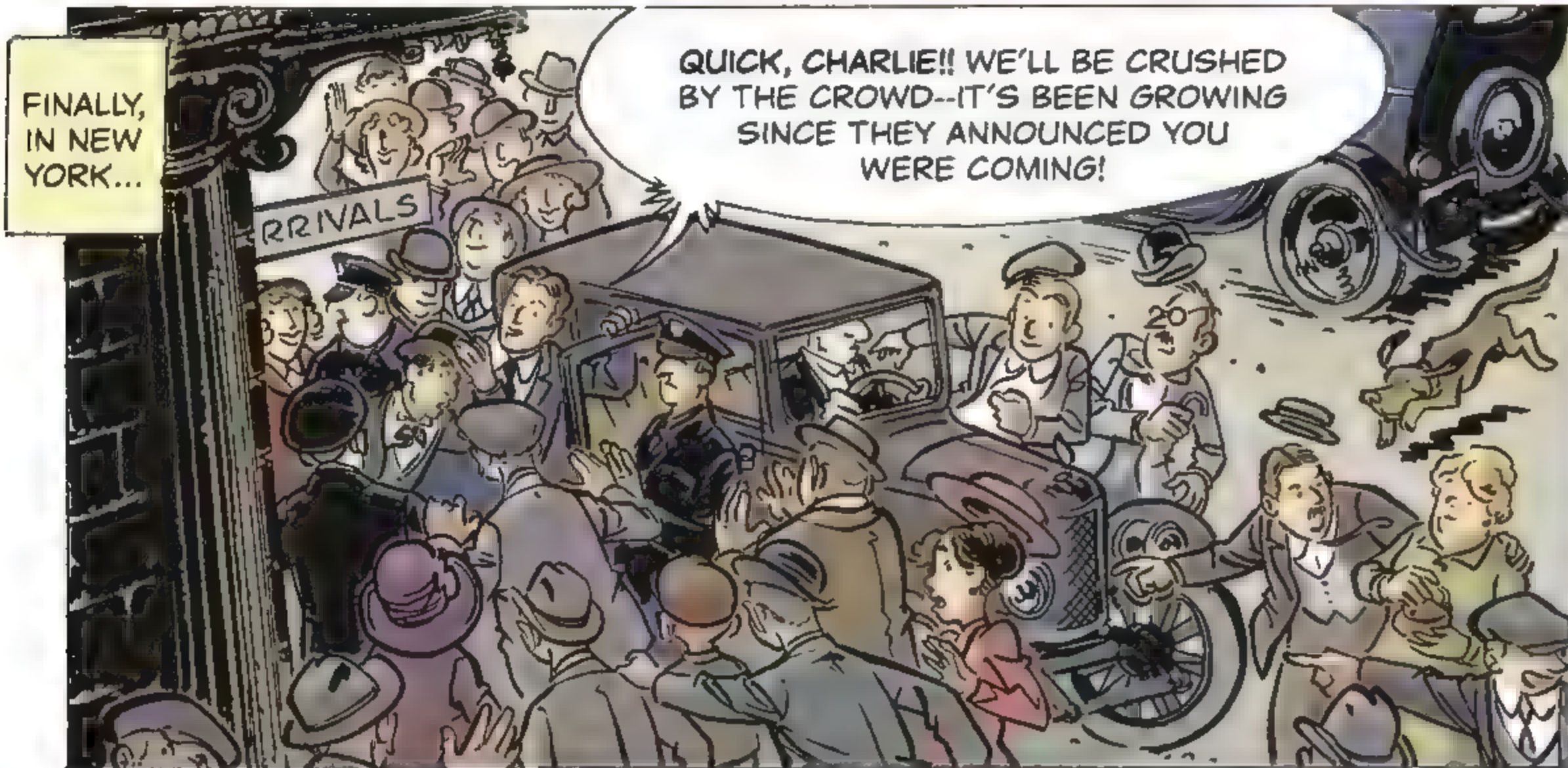




IT EVEN CONTINUES IN THE FIELDS AS HIS TRAIN GOES BY...

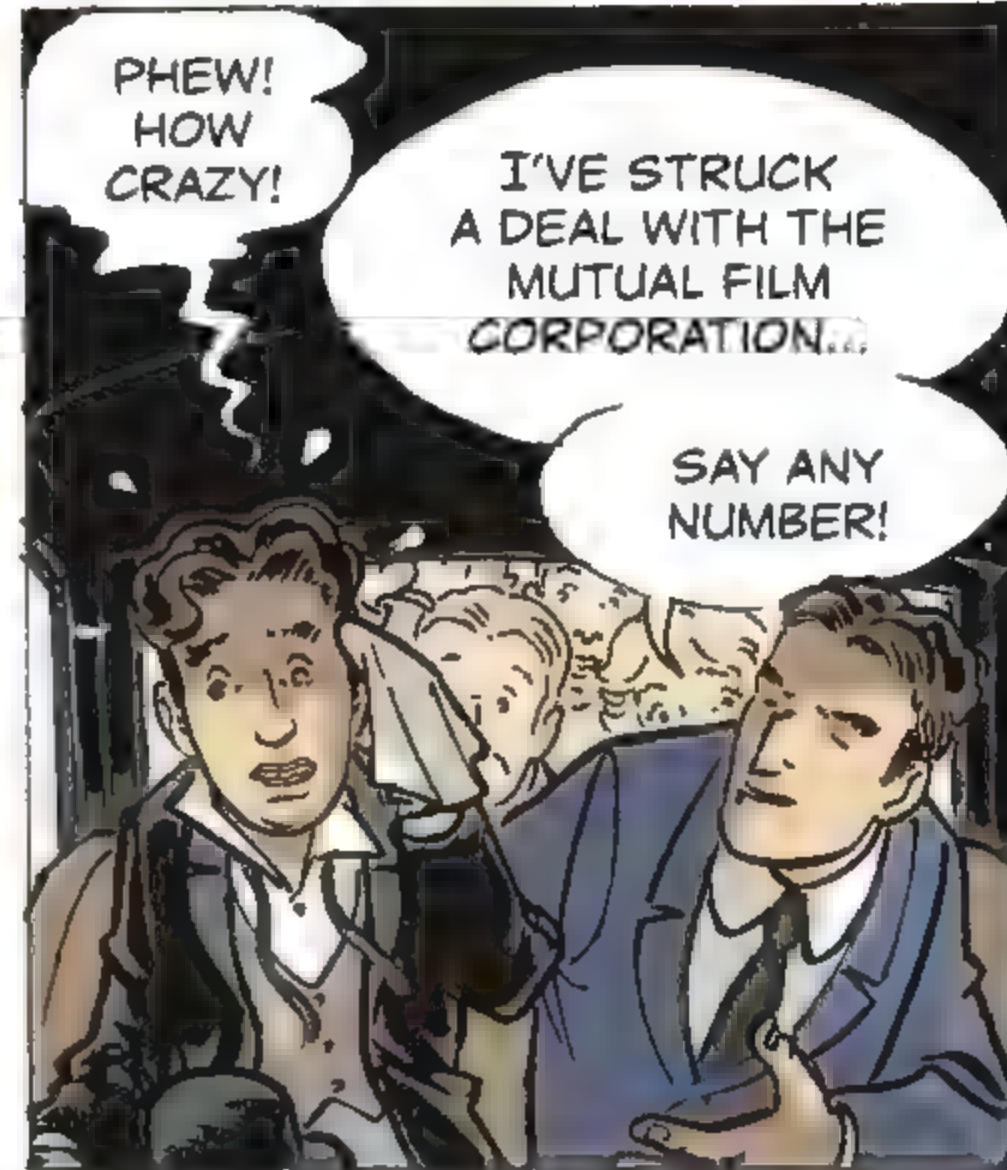


IF JUST A FEW LITTLE COMEDIES CAN INSTILL SUCH MADNESS, ISN'T BEING A CELEBRITY JUST A SHAM?



FINALLY, IN NEW YORK...

QUICK, CHARLIE!! WE'LL BE CRUSHED BY THE CROWD--IT'S BEEN GROWING SINCE THEY ANNOUNCED YOU WERE COMING!



PHEW! HOW CRAZY!

I'VE STRUCK A DEAL WITH THE MUTUAL FILM CORPORATION...

SAY ANY NUMBER!



SIX HUNDRED AND SEVENTY THOUSAND DOLLARS! A SIX HUNDRED AND SEVENTY THOUSAND-DOLLAR CONTRACT!!



NO ONE RECOGNIZES ME WITHOUT MY DISGUISE. I'M YOUNG, RICH, AND FAMOUS, YET I WALK THE STREETS OF NEW YORK ALONE AND AWKWARD! I DREAMED OF BEING POPULAR, AND IRONICALLY I FEEL SO ALONE...

HETTY KELLY...



DAMN, I DON'T DARE RING THE DOORBELL! I'LL JUST WAIT ACROSS THE STREET... I MIGHT BUMP INTO HER...

...BY CHANCE.



BUT LATER...

I WAITED FOR NOTHING...

BAH!



HEY! WHY, IT'S CHAPLIN!



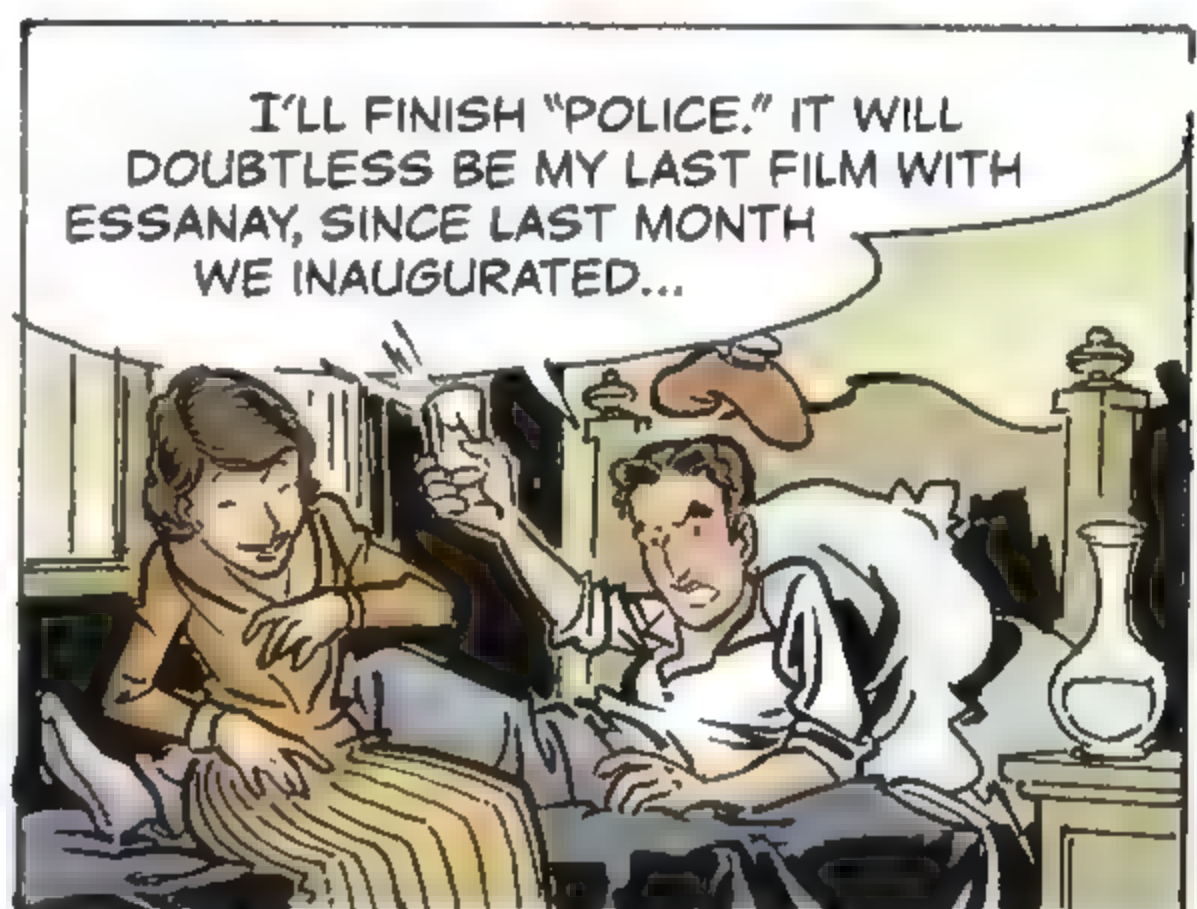
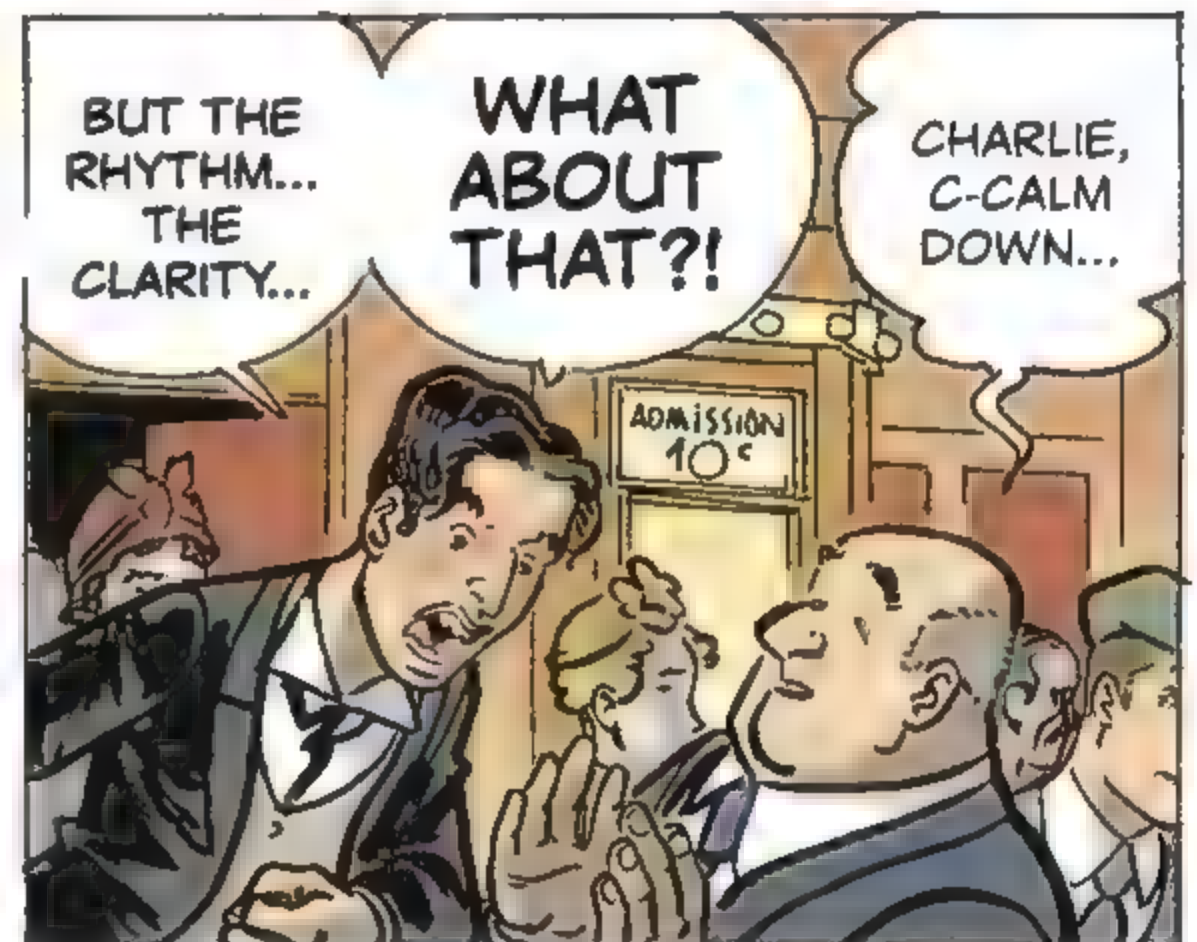
CHARLIE!

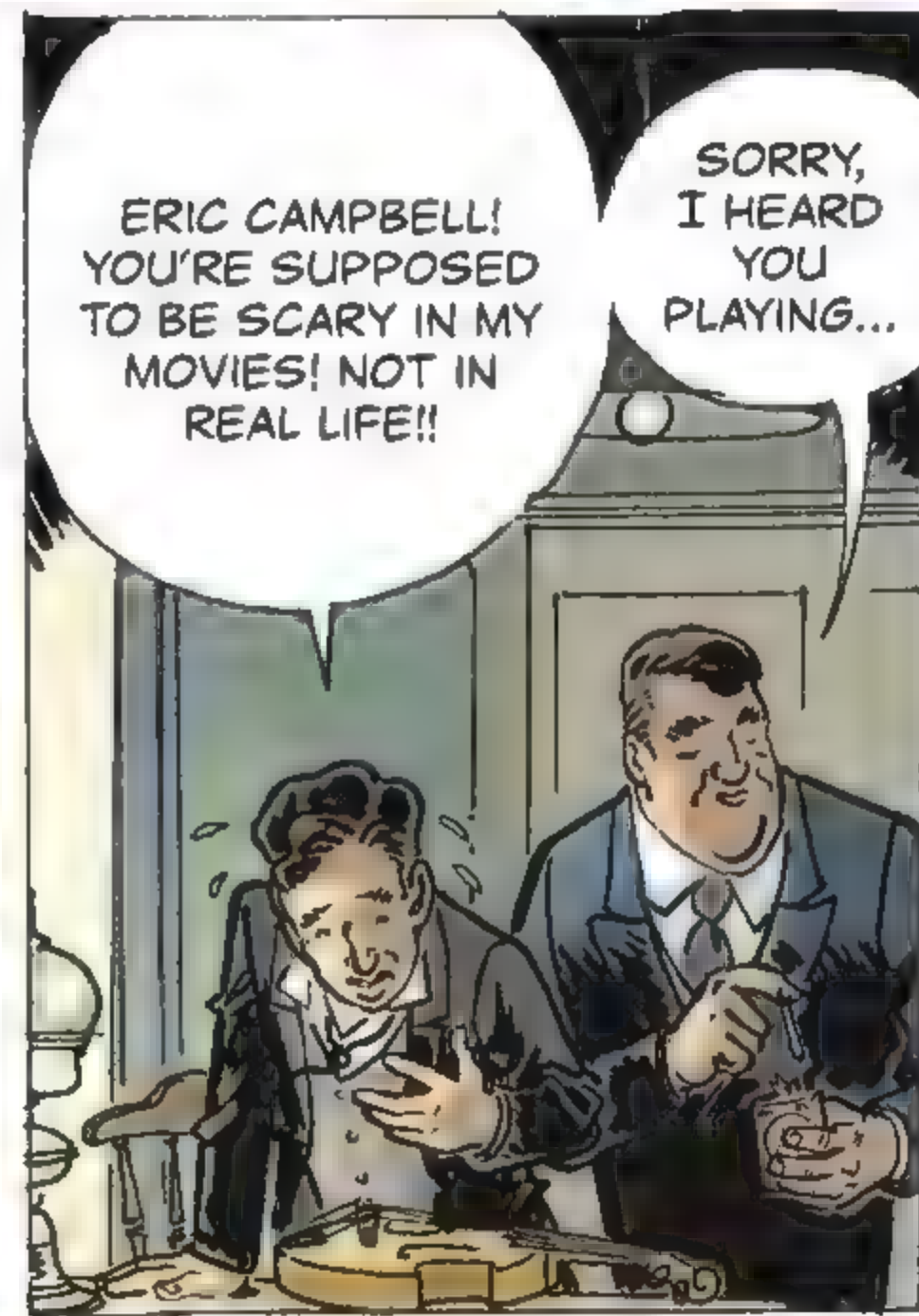
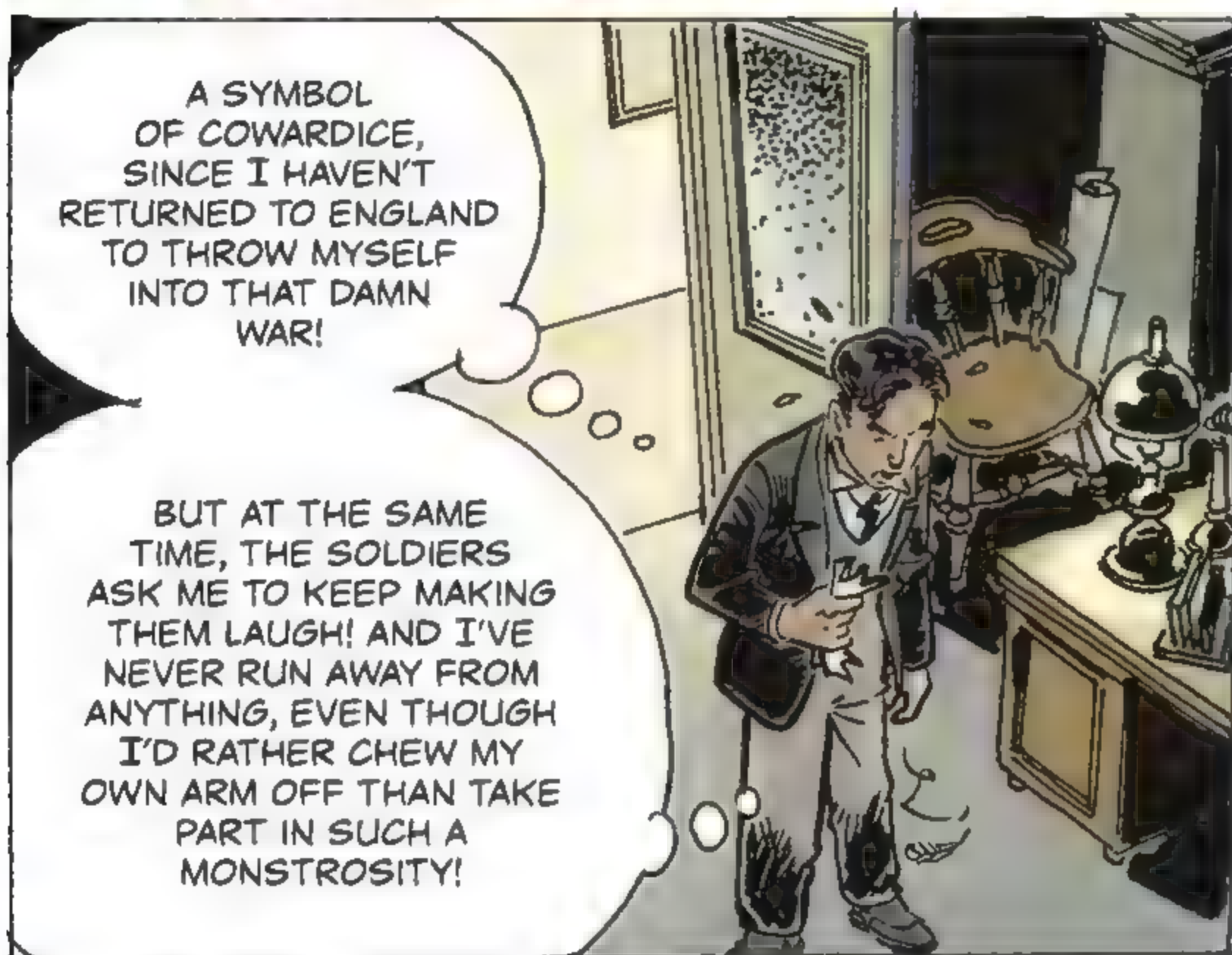
LET... LET ME GO!!

CHARLIE!



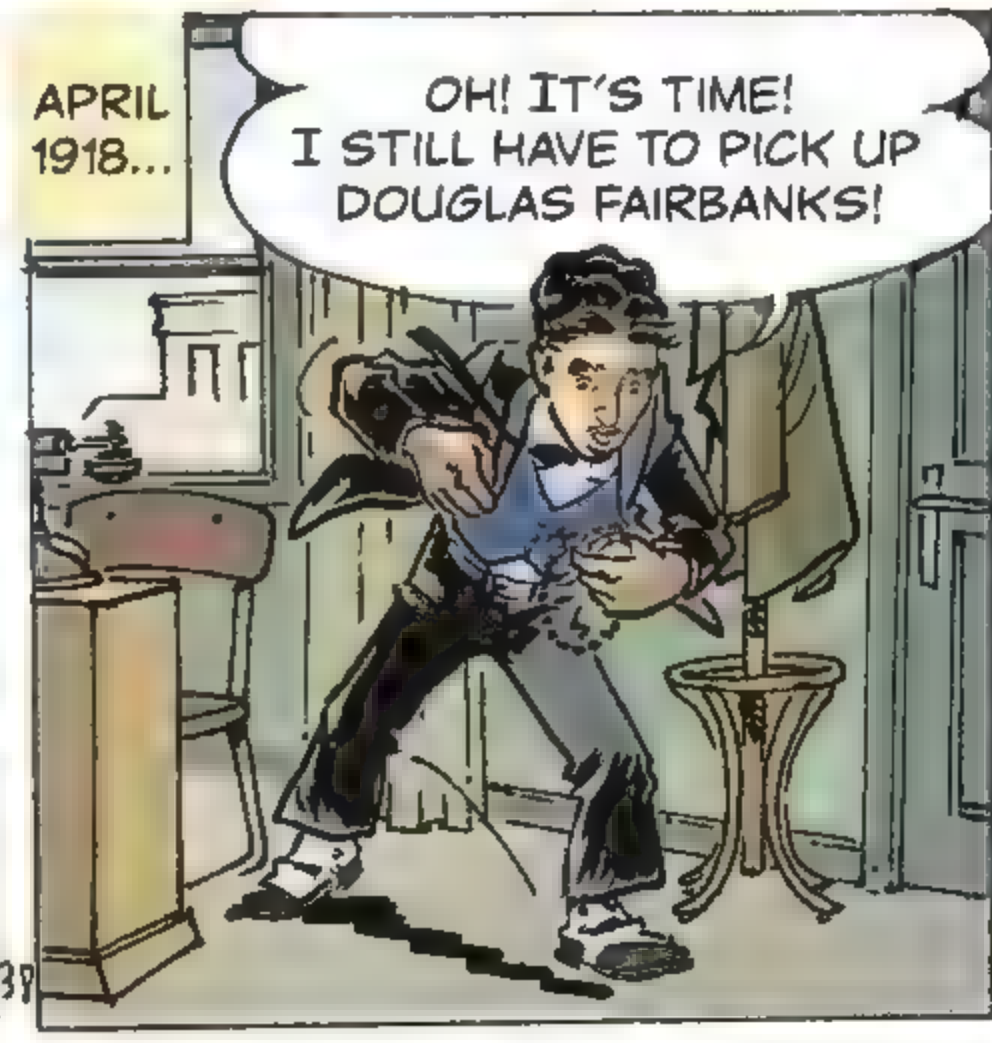
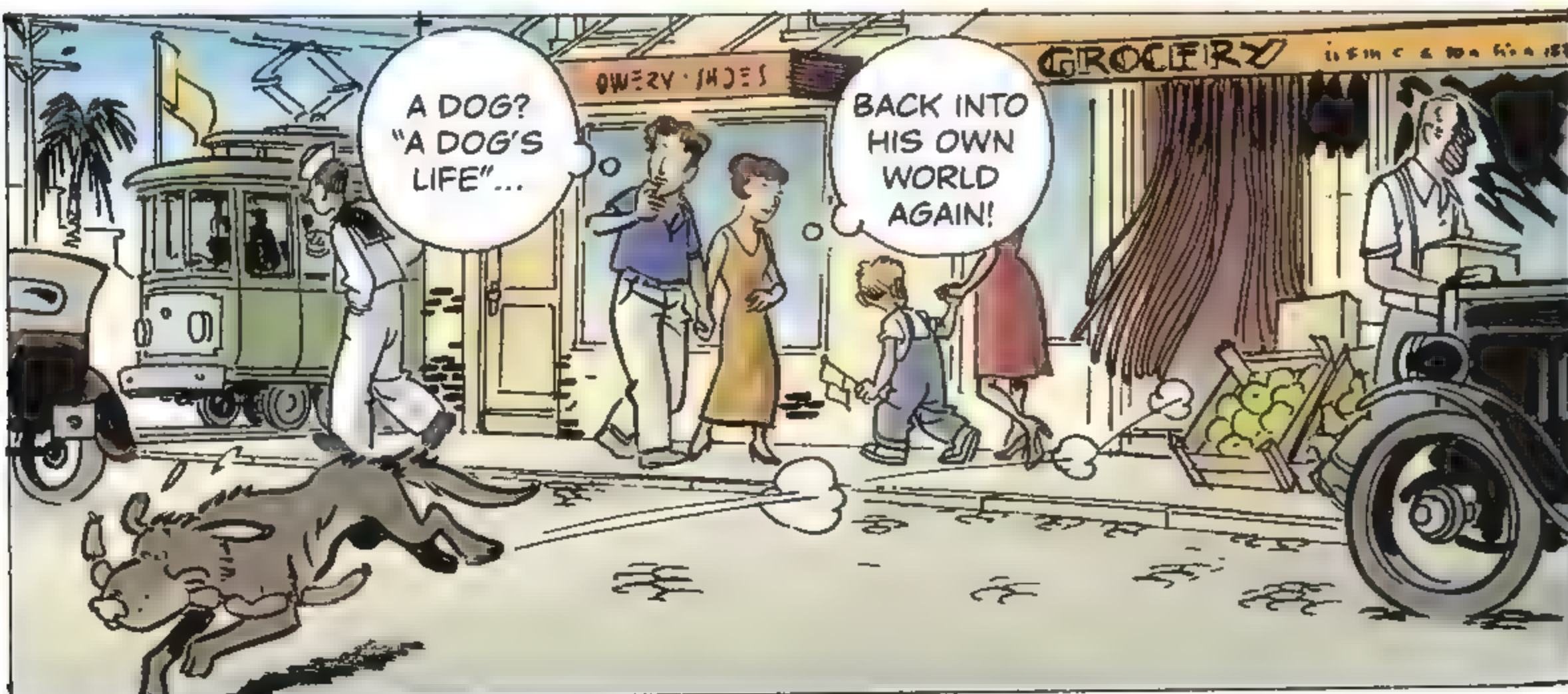
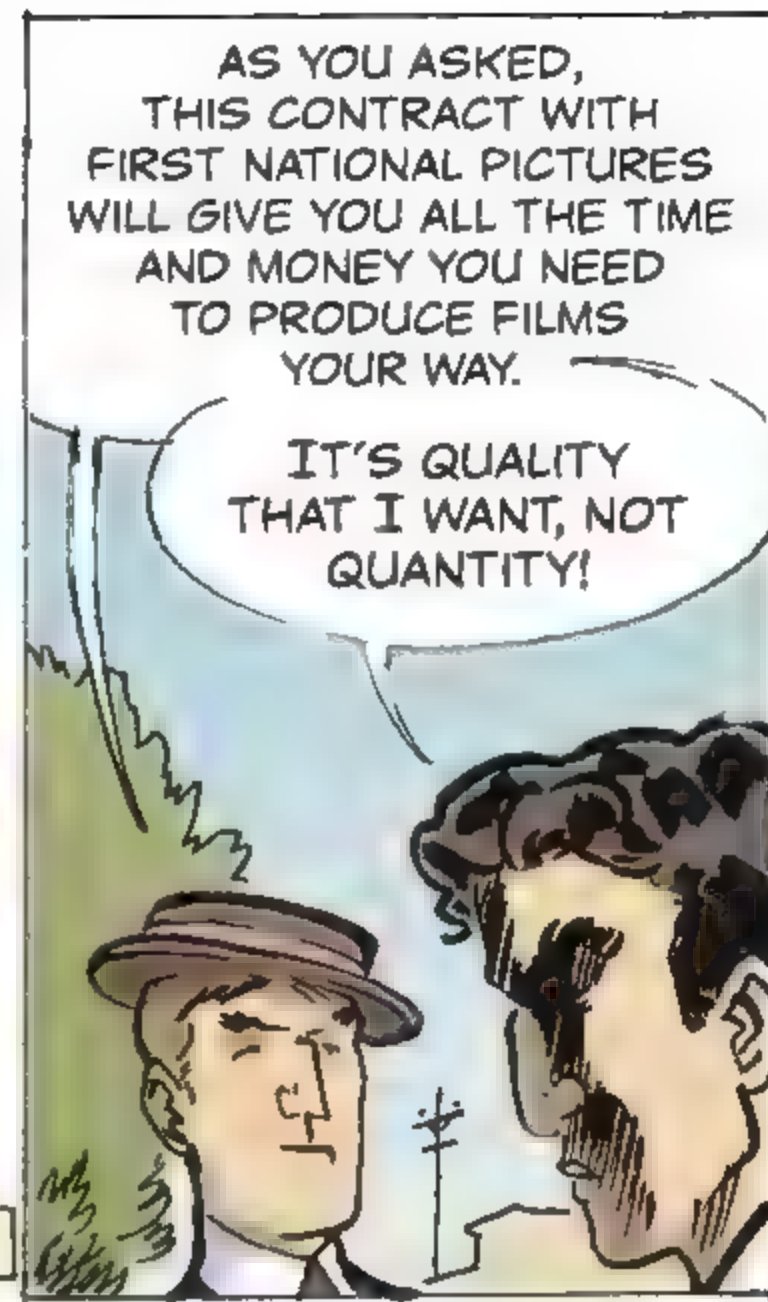
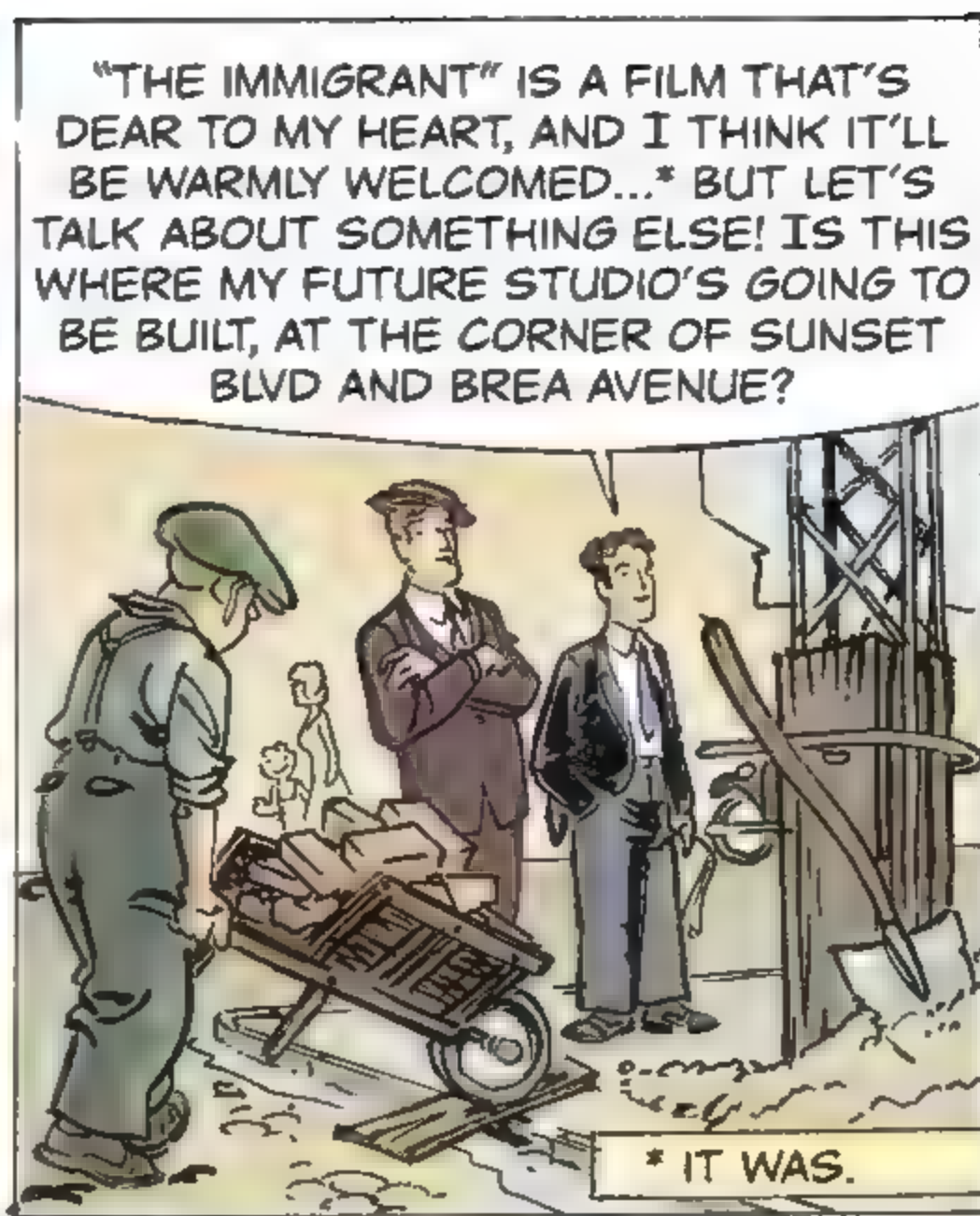
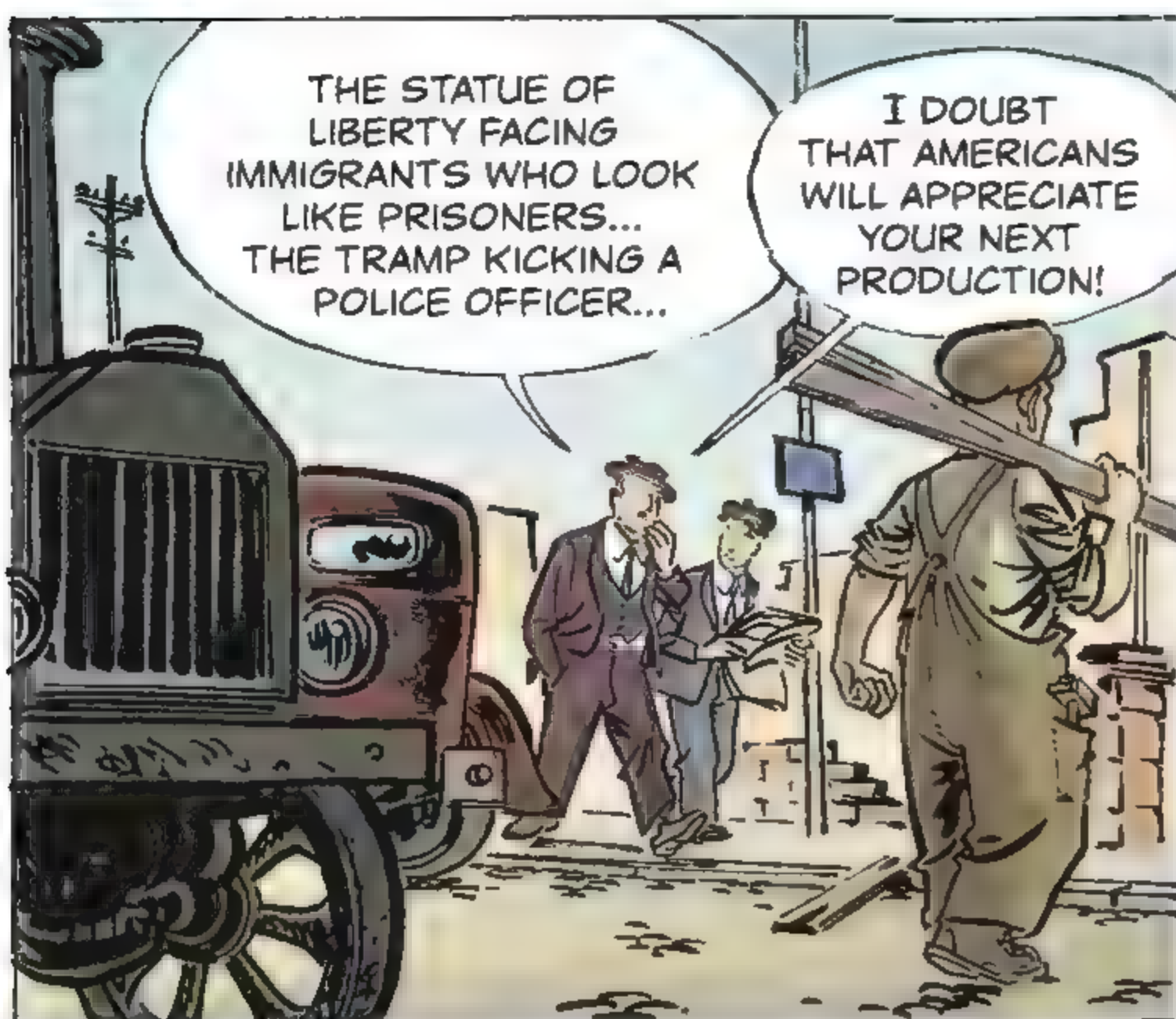
BACK IN LOS ANGELES, APRIL 1916...

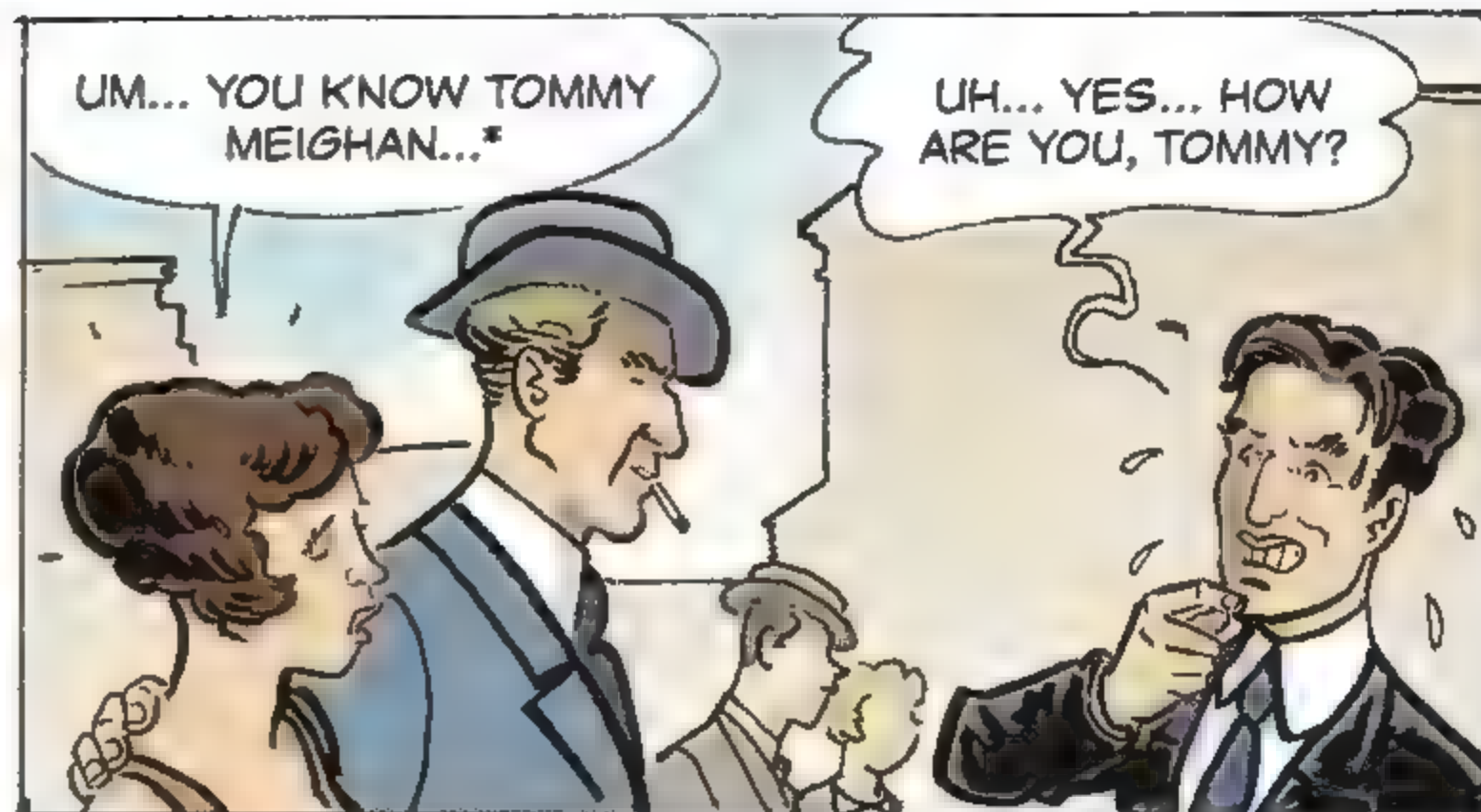
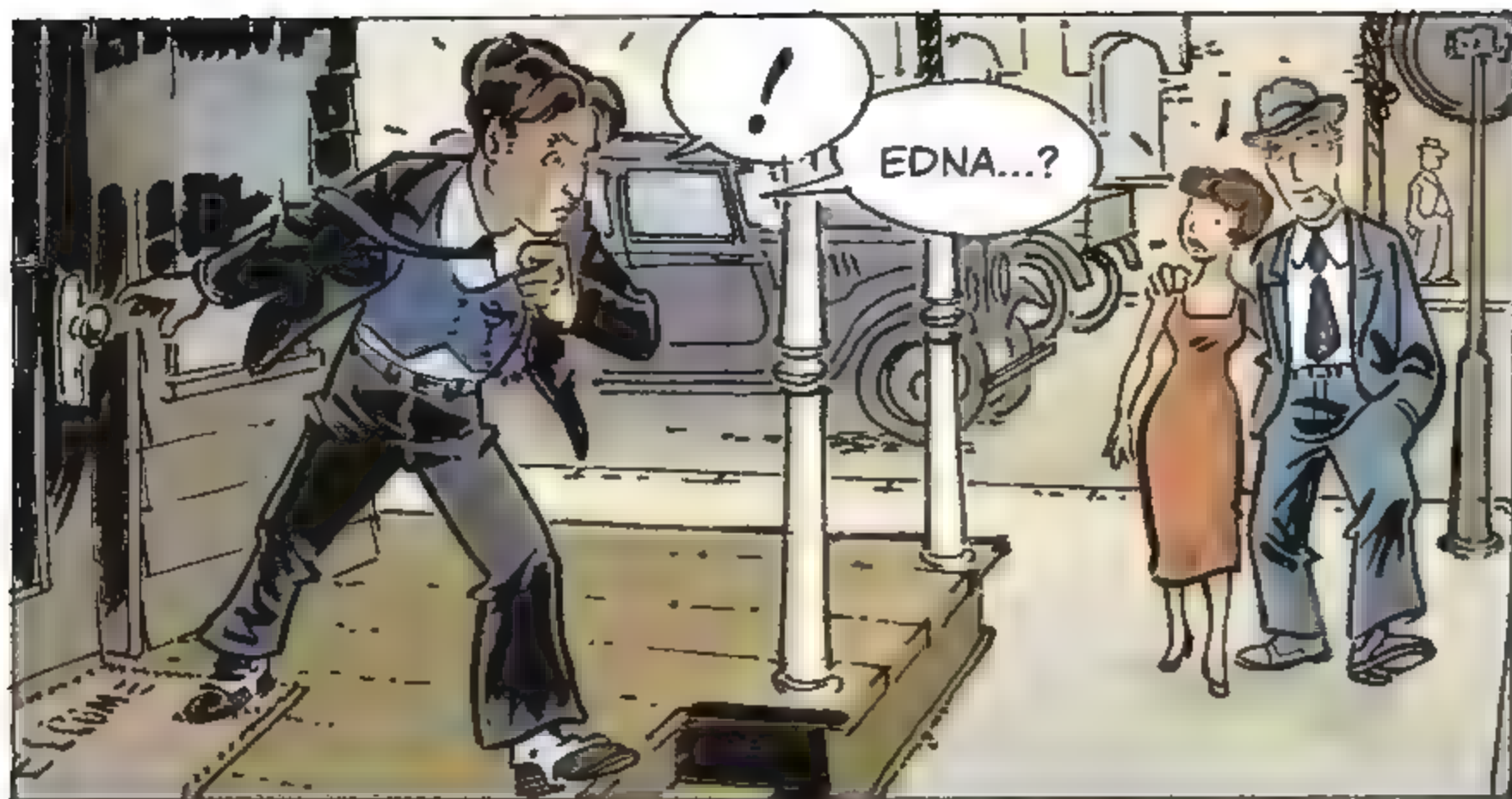




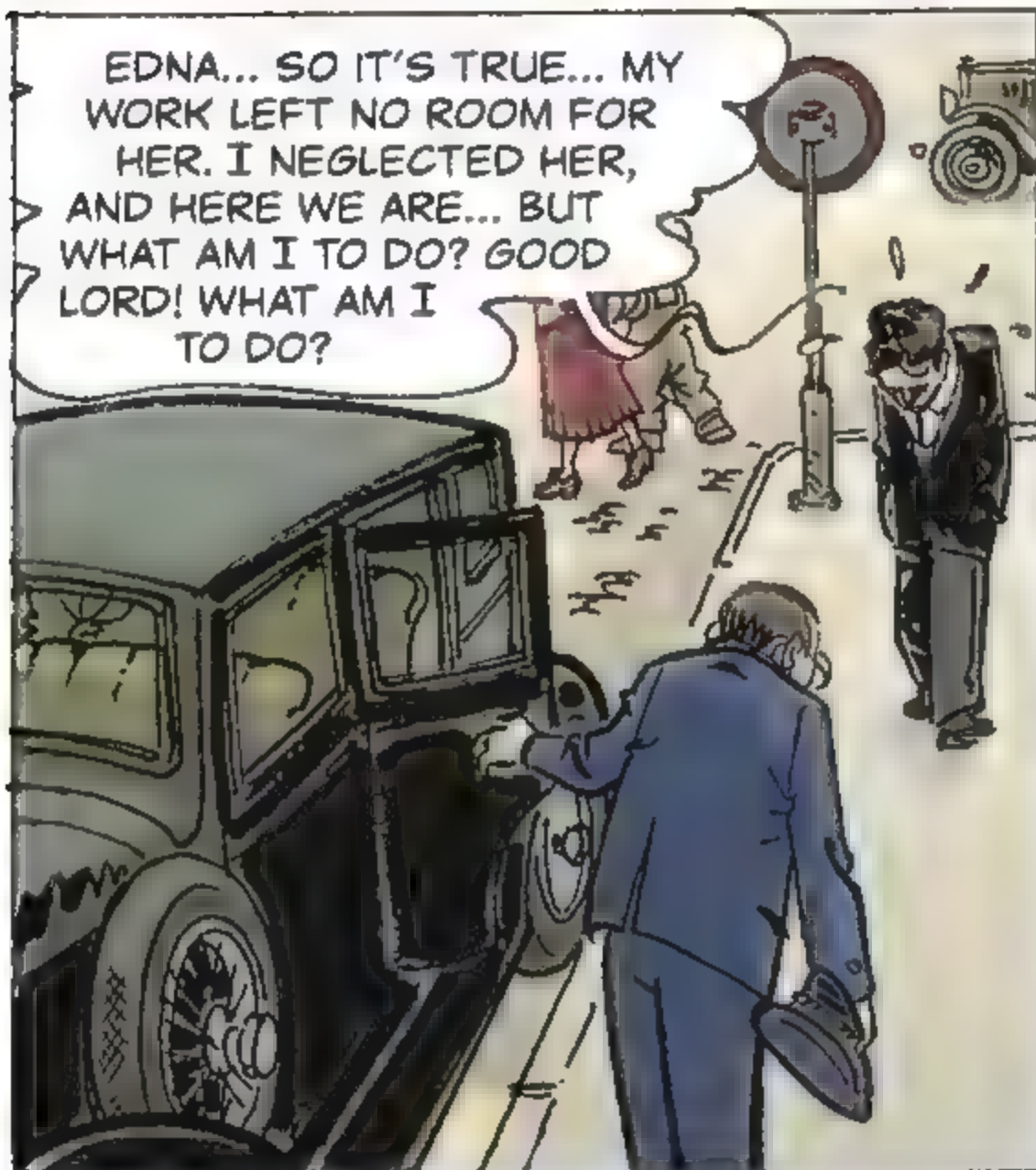
THE TRAMP CHARACTER BECOMES A VIOLINIST, TOO, AS WELL AS A FIREMAN, A STAGEHAND, AND EVEN A POLICEMAN... NEW SUCCESSES COME EVERY MONTH AT MUTUAL.



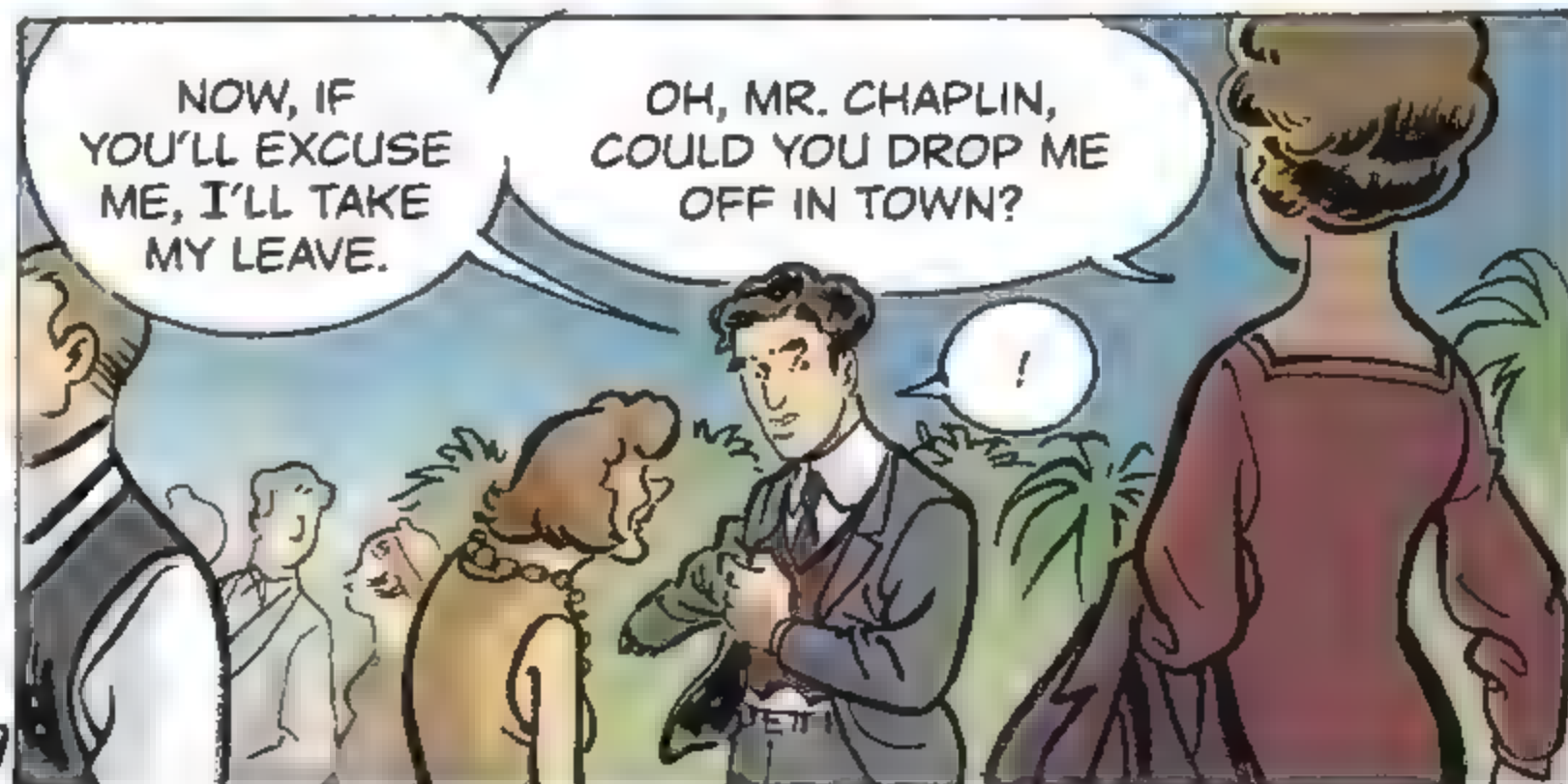
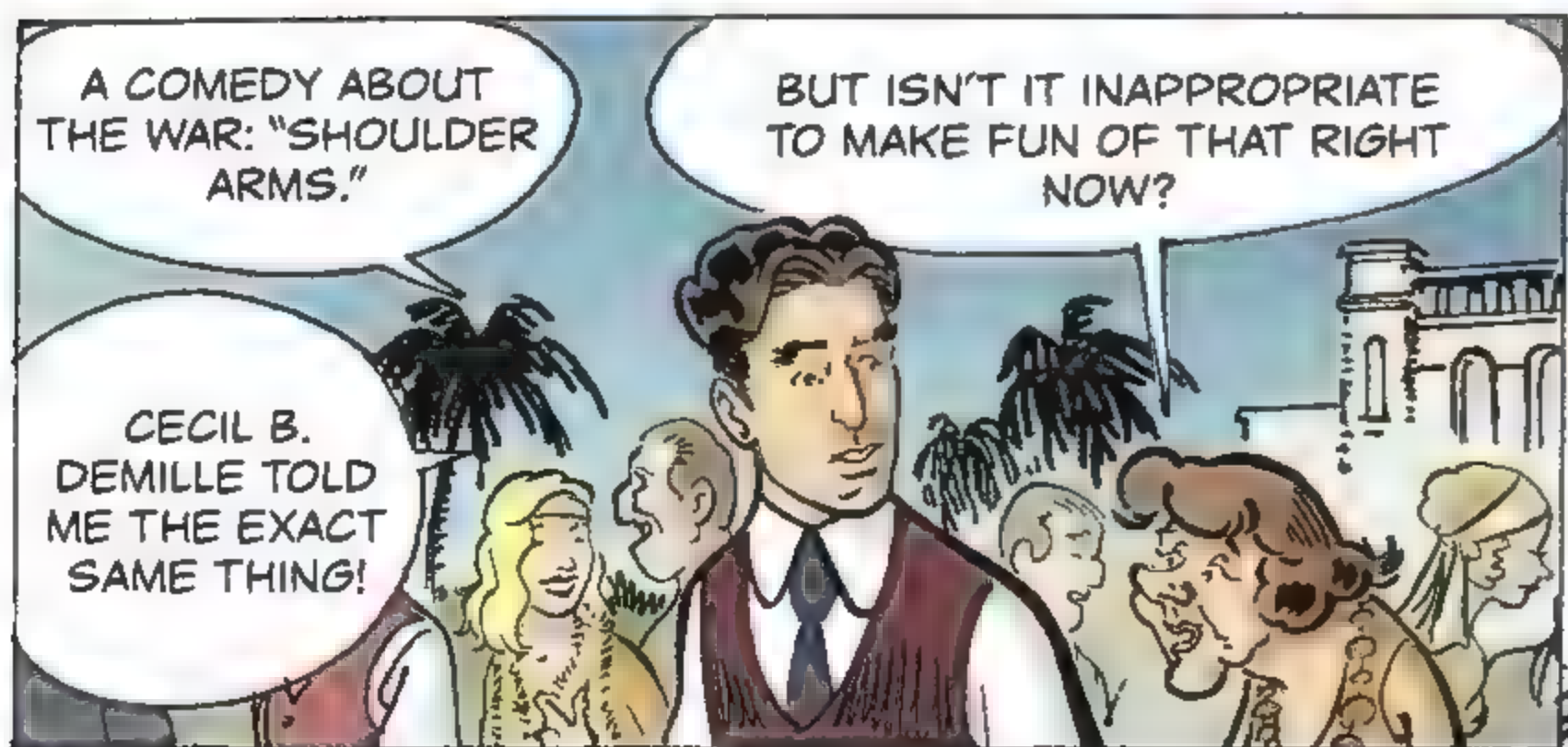
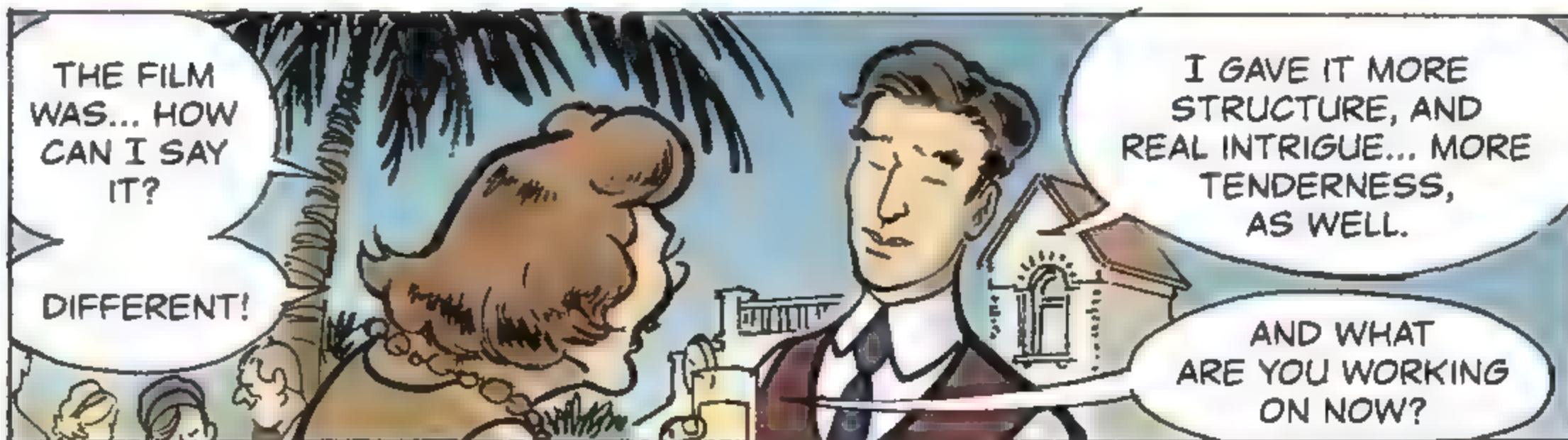


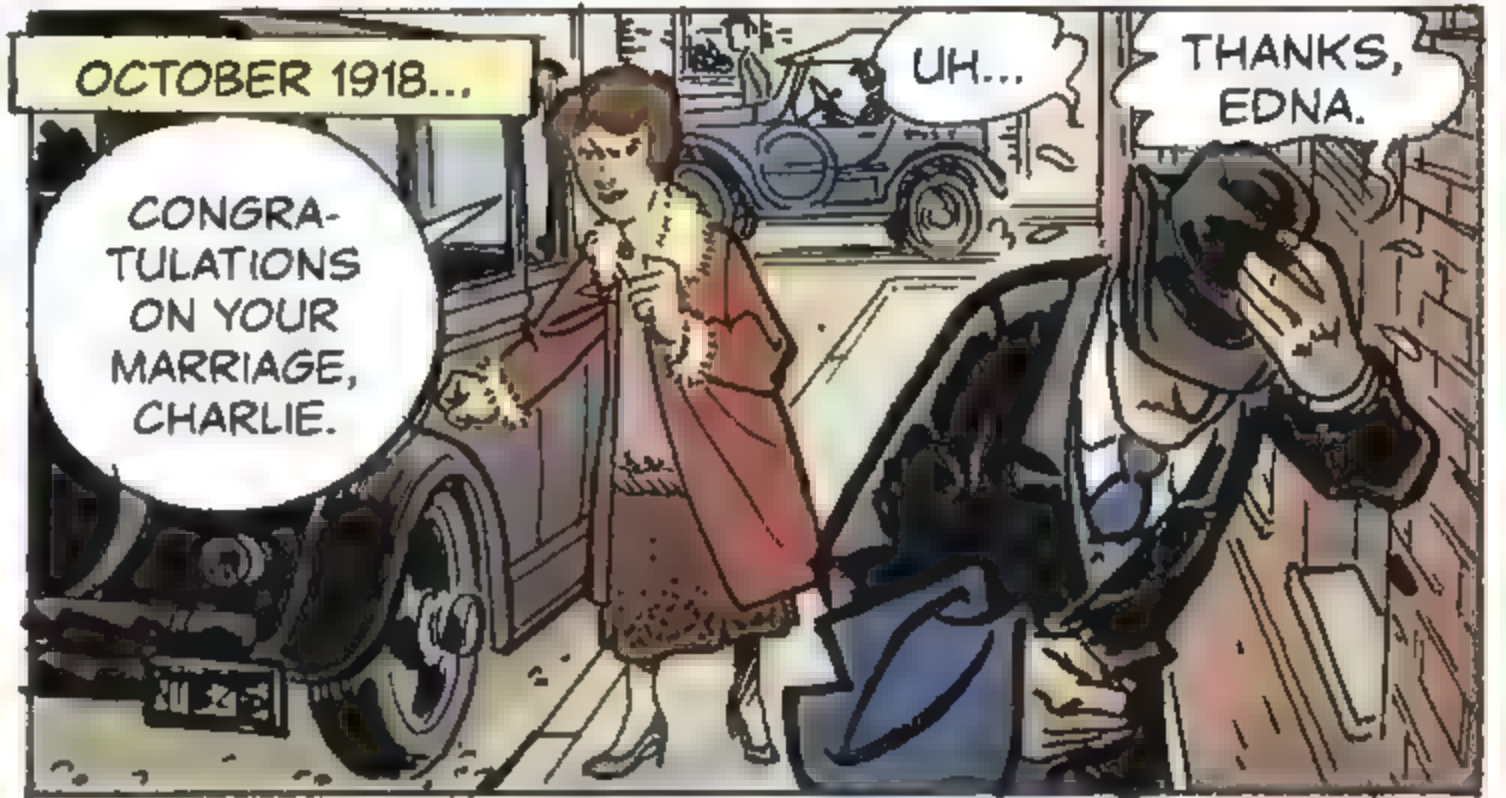
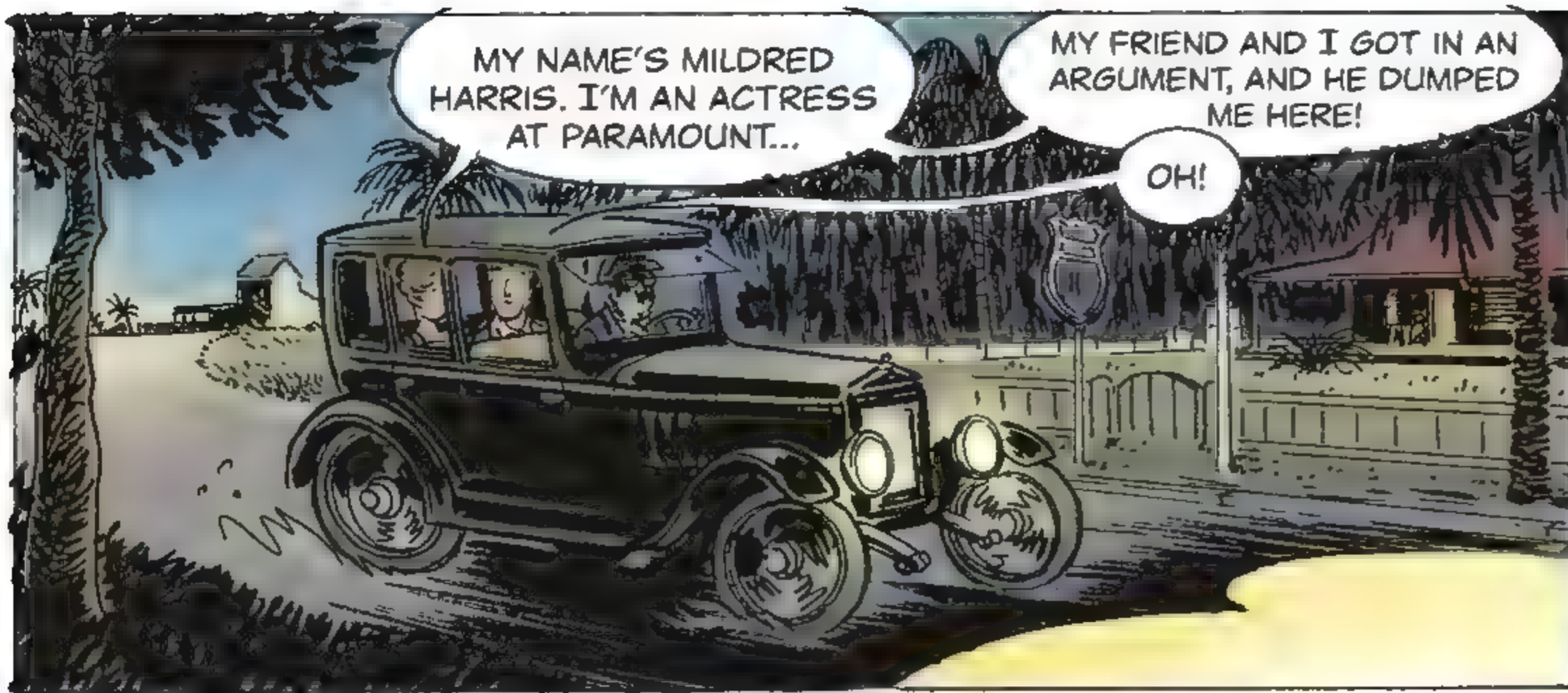


* A WELL-KNOWN ACTOR OF THE TIME.



** A MOVIE PRODUCER.

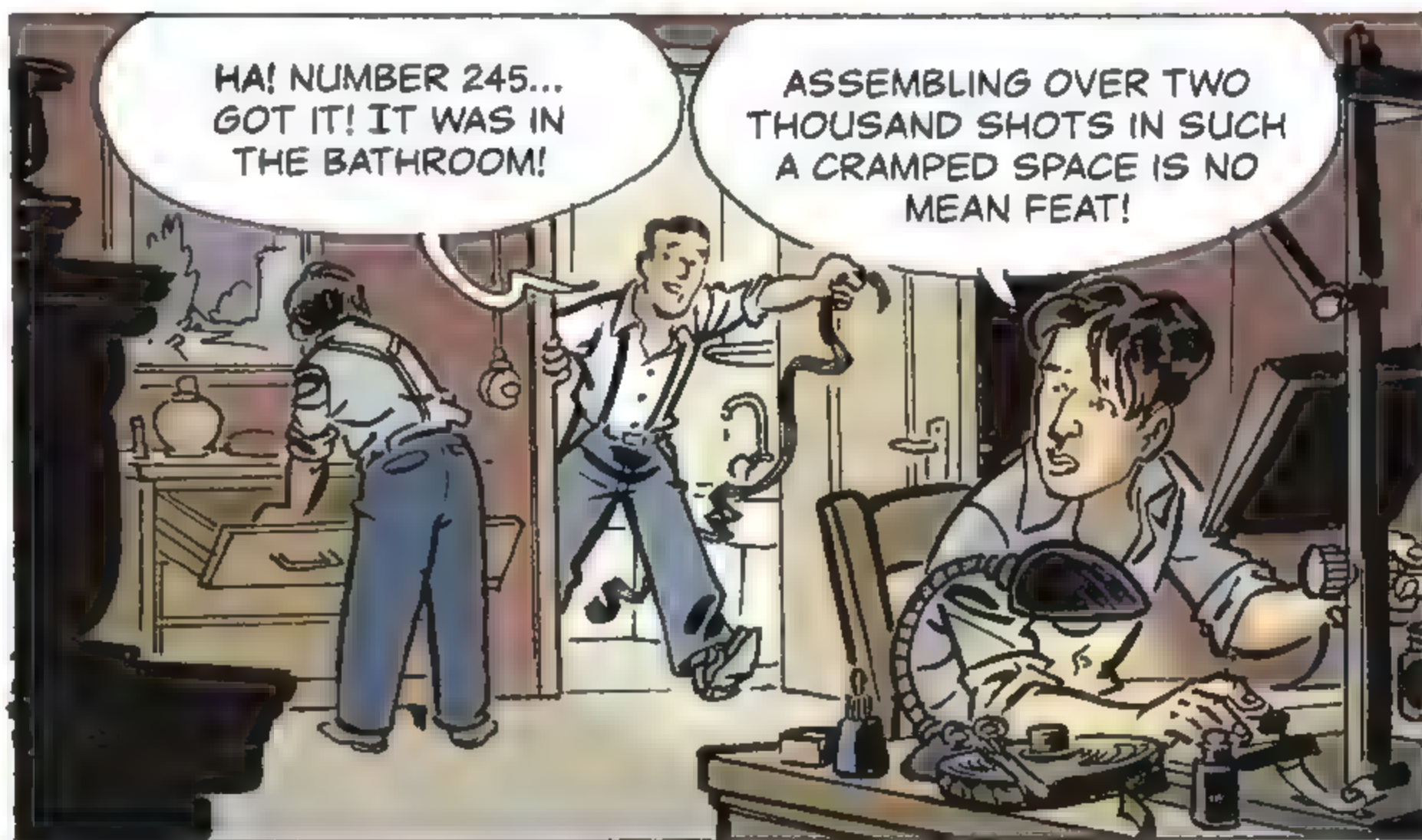
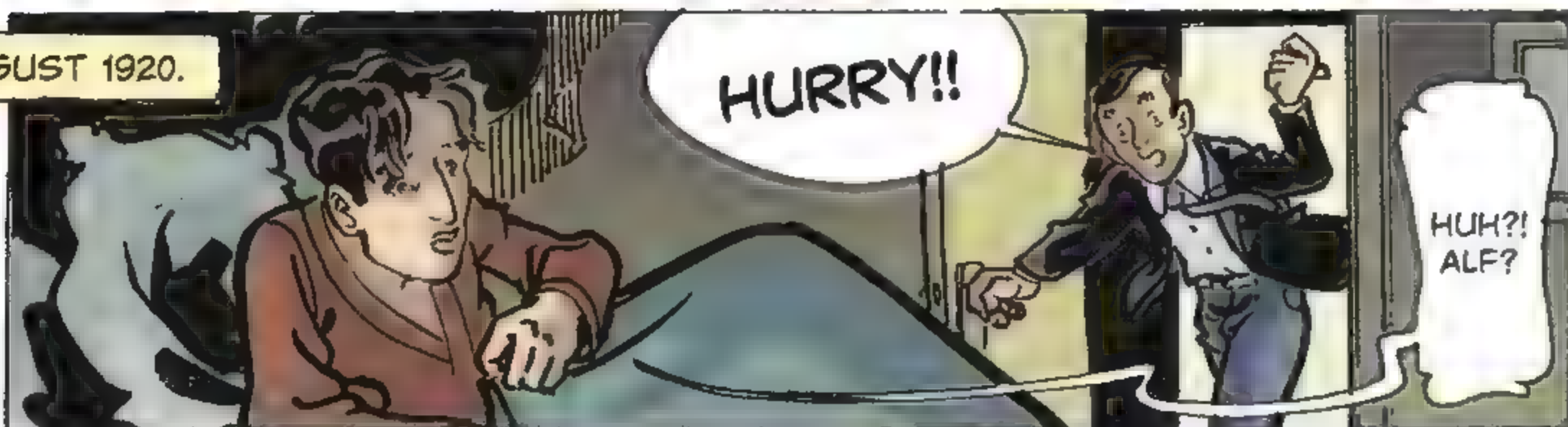








AUGUST 1920.



EARLY 1921. MILDRED'S
POINT OF VIEW...

IT WASN'T EASY
BEING THE WIFE OF A
GENIUS. HE TREATED ME
LIKE I WAS A HALFWIT,
BUT I ADMIRER HIM SO...
AND HE DESTROYED
ME!

PASADENA STATION.

ONE HUNDRED
THOUSAND DOLLARS
AND A PORTION OF MY
BELONGINGS! THAT
WAS THE COST OF
MY DIVORCE LAST
NOVEMBER.

I'LL NEVER
ALLOW MY PERSONAL
LIFE TO BE AIRED IN
PUBLIC LIKE THAT
AGAIN!

SOLITUDE IS THE ONLY
RELIEF I HAVE!

ONLY THREE MORE
MOVIES TO FILM FOR
FIRST NATIONAL, AND
I'LL BE COMPLETELY
FREE! I CAN'T WAIT
TO WORK WITH
UNITED ARTISTS.

DOUG AND MARY ARE
STARTING TO STRUGGLE.
IT'S TIME I BREATHED
SOME LIFE INTO OUR
OPERATION WITH A NEW
FILM.

SYDNEY AND MINNIE!
AT LAST! WHERE
WERE YOU?

I THOUGHT
YOU'D NEVER
ARRIVE! THE
TRAIN'S PULLING
IN!

THERE SHE IS!
MY GOD, HOW
SHE'S
AGED!

MY HEART'S
GOING TO
EXPLODE!

MUM...
MUMMY!

WE'VE FOUND A BUNGALOW FOR YOU
CLOSE TO WHERE WE LIVE, ON THE
SEASHORE.

YOU'LL HAVE LIVE-IN
HELP, AND A NURSE TO TAKE
CARE OF YOU.

WHAT ARE YOU DOING WITH
THAT BREAD? YOU'RE COVERED
IN CRUMBS!

I'M PUTTING SOME ASIDE
FOR SYD AND CHARLIE, SO
THEY WON'T GO HUNGRY.

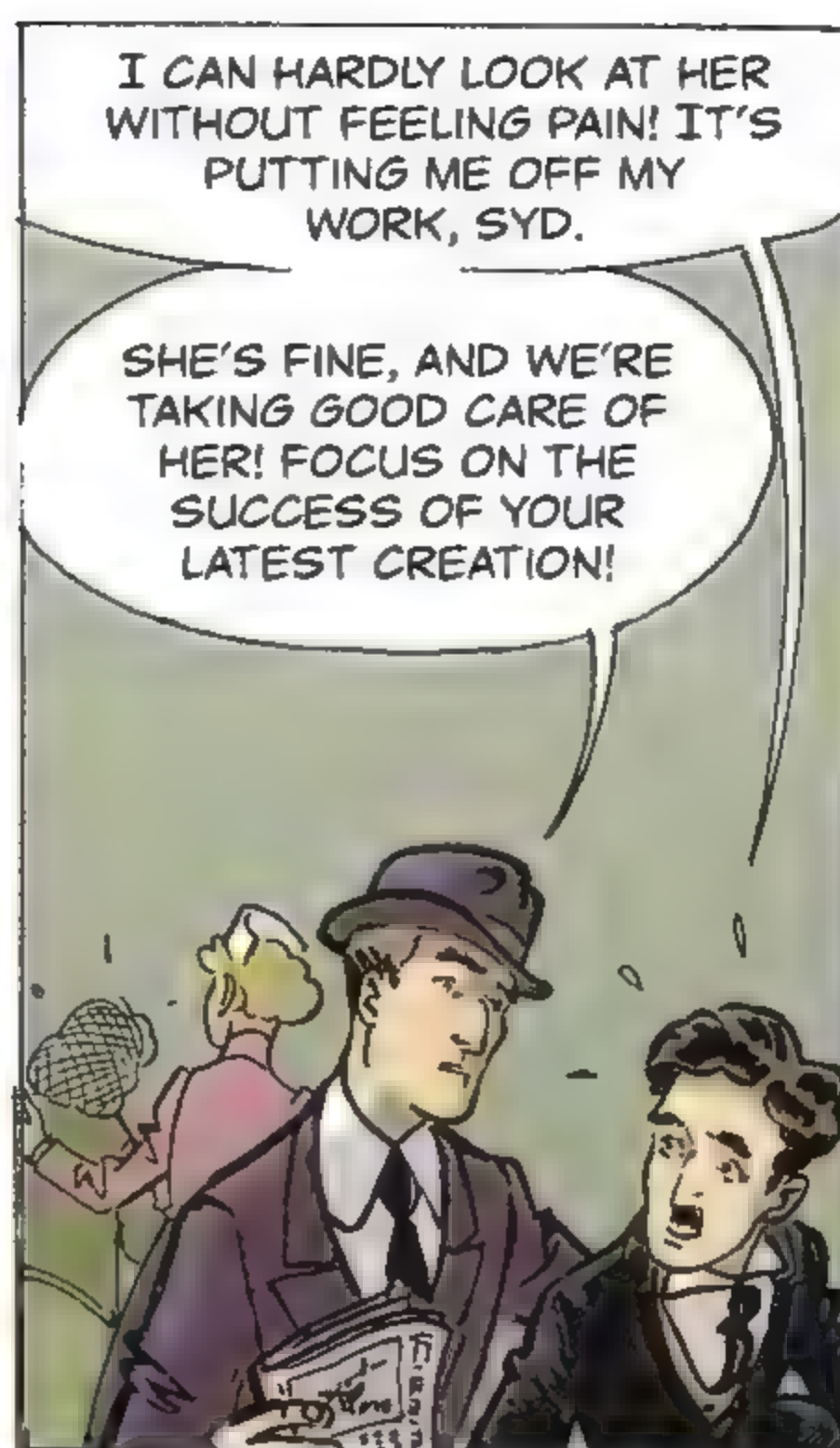
C'MON,
THEY'RE
WAITING FOR
YOU AT THE
STUDIO.



OH, CHARLIE!
LOOK AT THE
STATE YOU'RE IN!
I'M GOING TO HAVE
TO BUY YOU A
NEW SUIT!

!!

?



I CAN HARDLY LOOK AT HER
WITHOUT FEELING PAIN! IT'S
PUTTING ME OFF MY
WORK, SYD.

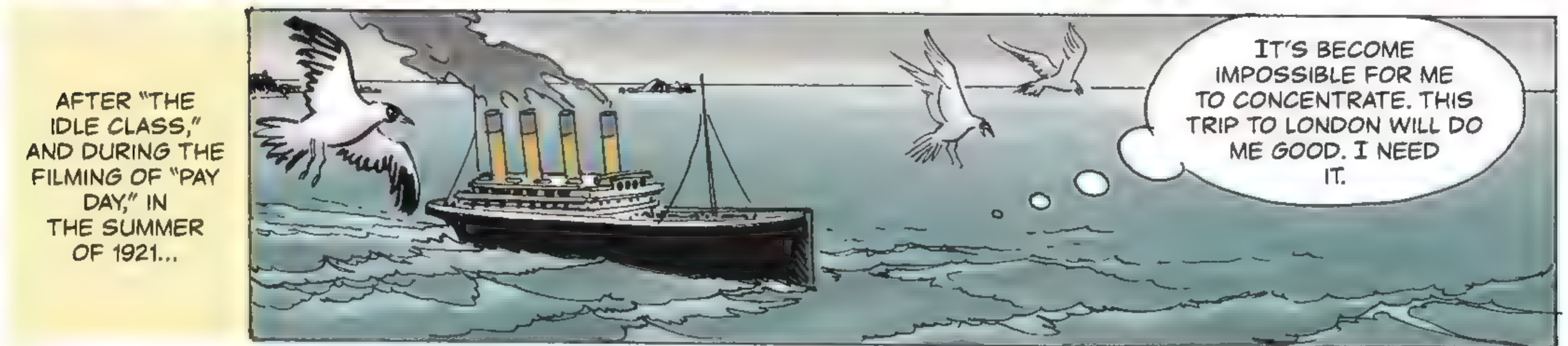
SHE'S FINE, AND WE'RE
TAKING GOOD CARE OF
HER! FOCUS ON THE
SUCCESS OF YOUR
LATEST CREATION!



LISTEN: "I DON'T LAUGH AT
THE TRAMP UNTIL I CRY.
I LAUGH FOR FEAR OF
CRYING! AND THAT'S
THE DIFFERENCE!"

THE CRITICS ARE
UNANIMOUS! "THE KID,"
YOUR LONGEST FILM TO
DATE, IS A TRIUMPH!

TRIUMPH'S A TRAP
THAT FORBIDS YOU
FROM DISAPPOINTING
AFTERWARDS.



AFTER "THE
IDLE CLASS,"
AND DURING THE
FILMING OF "PAY
DAY," IN
THE SUMMER
OF 1921...

IT'S BECOME
IMPOSSIBLE FOR ME
TO CONCENTRATE. THIS
TRIP TO LONDON WILL DO
ME GOOD. I NEED
IT.



I CAN MEET HERBERT
GEORGE WELLS, JAMES
MATTHEW BARRIE, AND
MANY OTHERS...

AND THERE'S
ALSO THIS LETTER,
FROM HETTY KELLY:
"DO YOU REMEMBER A
SILLY YOUNG GIRL?"

BAH! SHE'S
MARRIED NOW.
SHE'S NOTHING BUT
A DISTANT MEMORY.
BUT I'D STILL LIKE
TO SEE HER
AGAIN...



TEN YEARS AGO,
I LEFT ENGLAND ON
THIS VERY SAME SHIP...
SO MUCH HAS
HAPPENED SINCE
THEN...



THIS IS
WHERE I HAD
MY FIRST DATE
WITH HETTY...



HETTY... I JUST FOUND OUT
THAT YOU'RE DEAD...

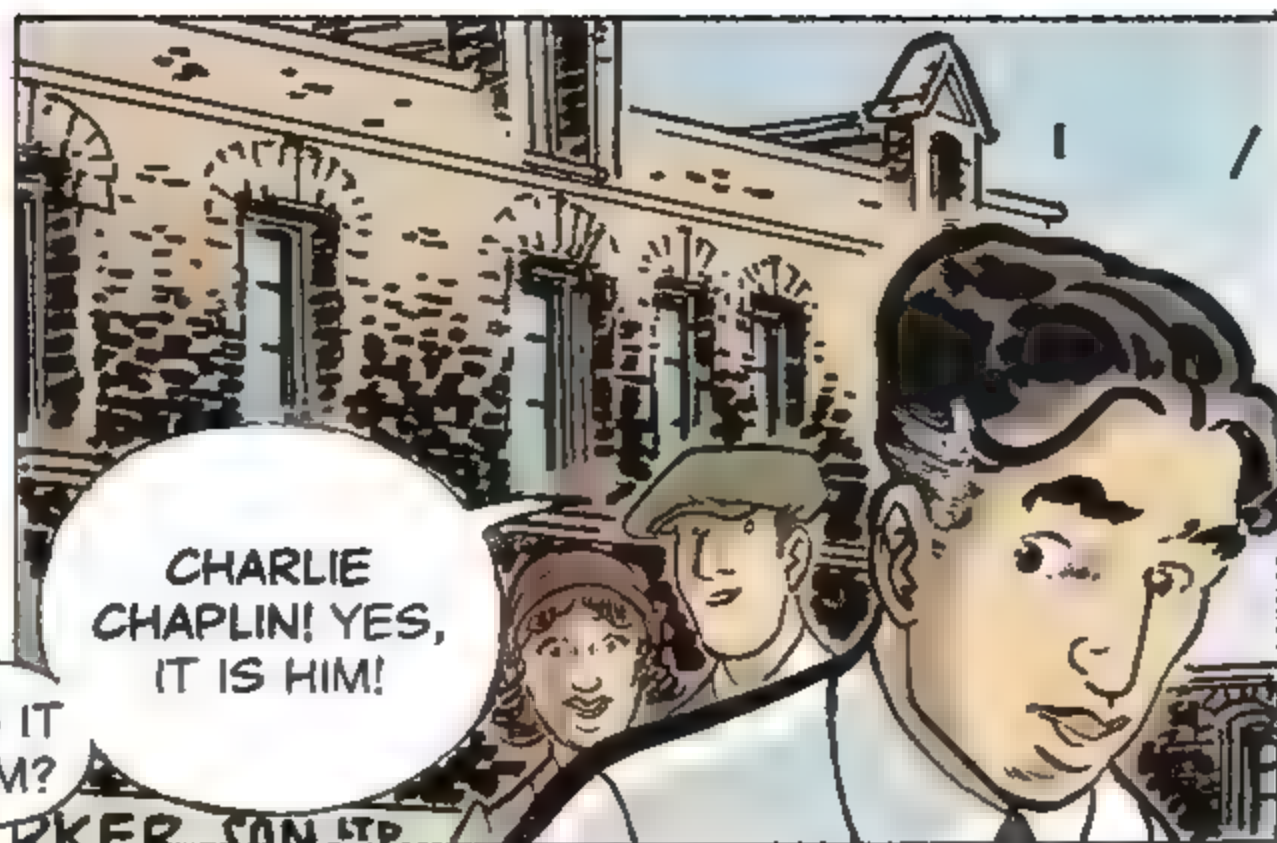
YOU WERE
THE ONLY PERSON
FROM MY PAST
I WANTED TO
SEE AGAIN...



HERE I AM ON THE STREETS
WHERE I GREW UP, WHERE SYD
AND I CLUNG TO LIFE WITH
MUMMY...



POWNALL TERRACE, WHERE I HAD TO FACE HER MADNESS ALONE...



CHARLIE CHAPLIN! YES, IT IS HIM!

IS IT HIM?

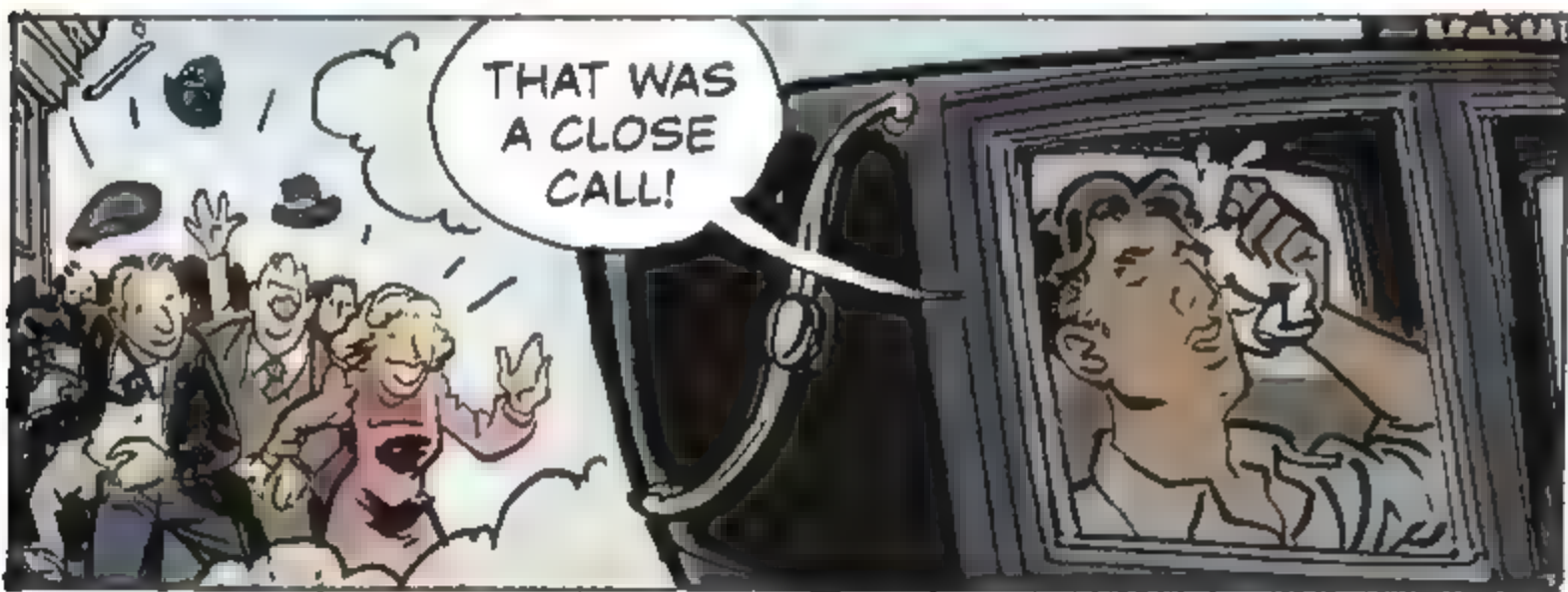


UH... EXCUSE ME... I'M CHARLIE CHAPLIN. COULD YOU PLEASE STOP A CAB FOR ME? I'M AFRAID...

DON'T WORRY, PEOPLE ARE VERY NICE HERE...



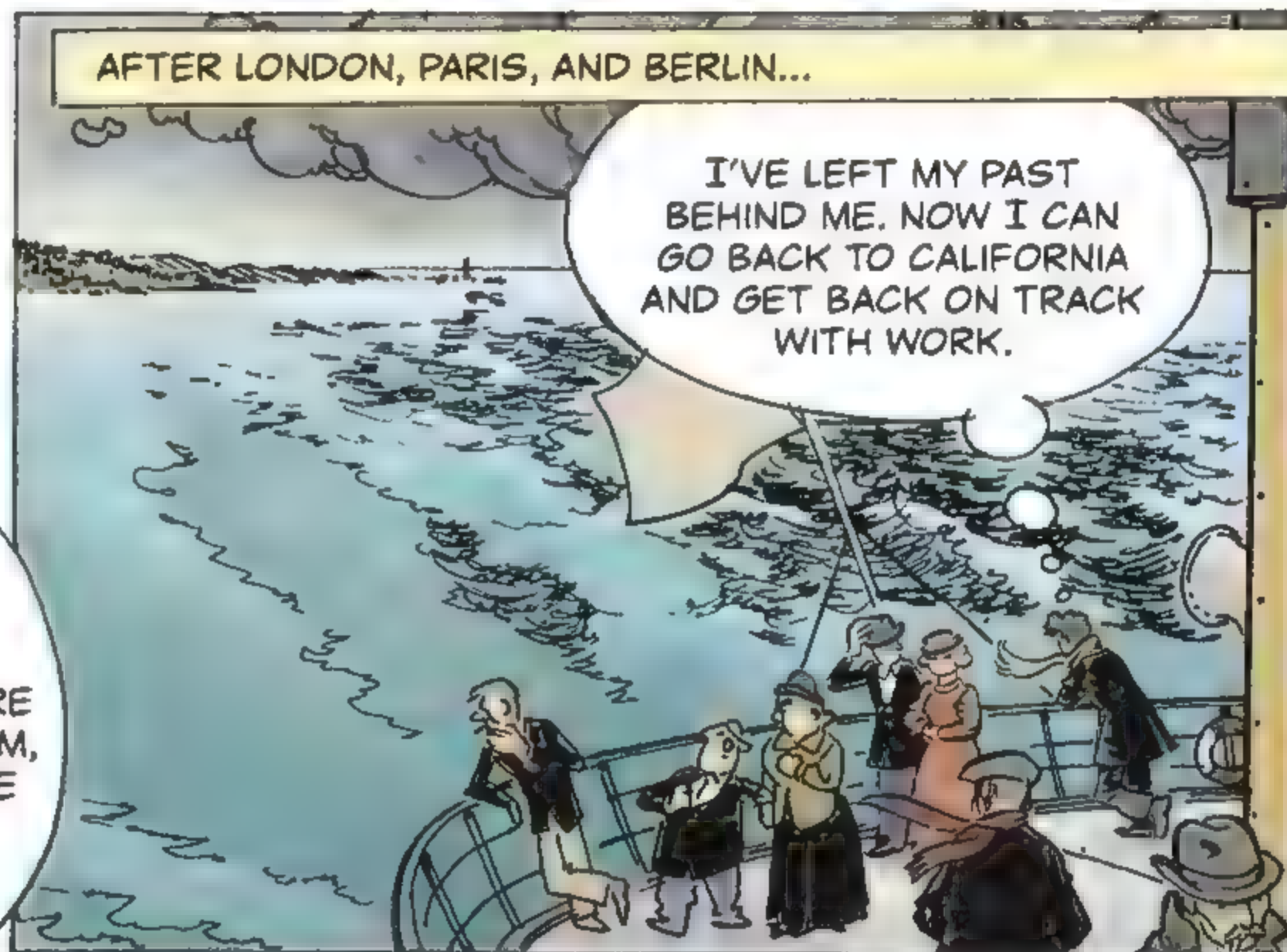
AH, I SEE...



THAT WAS A CLOSE CALL!



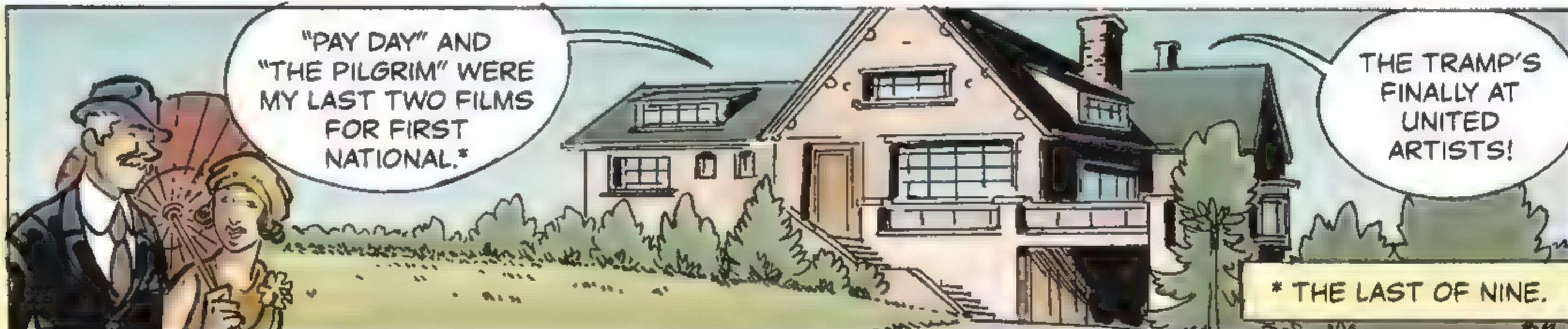
I HAVE THE STRANGEST FEELING THAT EVERYTHING I EXPERIENCED HERE WAS JUST A DREAM, AND THAT MY LIFE IN THE UNITED STATES IS REAL!



AFTER LONDON, PARIS, AND BERLIN...

I'VE LEFT MY PAST BEHIND ME. NOW I CAN GO BACK TO CALIFORNIA AND GET BACK ON TRACK WITH WORK.

THE "PICKFAIR" VILLA, HOME OF MARY PICKFORD AND DOUGLAS FAIRBANKS, BEVERLY HILLS, NOVEMBER 1922...



"PAY DAY" AND "THE PILGRIM" WERE MY LAST TWO FILMS FOR FIRST NATIONAL.*

THE TRAMP'S FINALLY AT UNITED ARTISTS!

* THE LAST OF NINE.



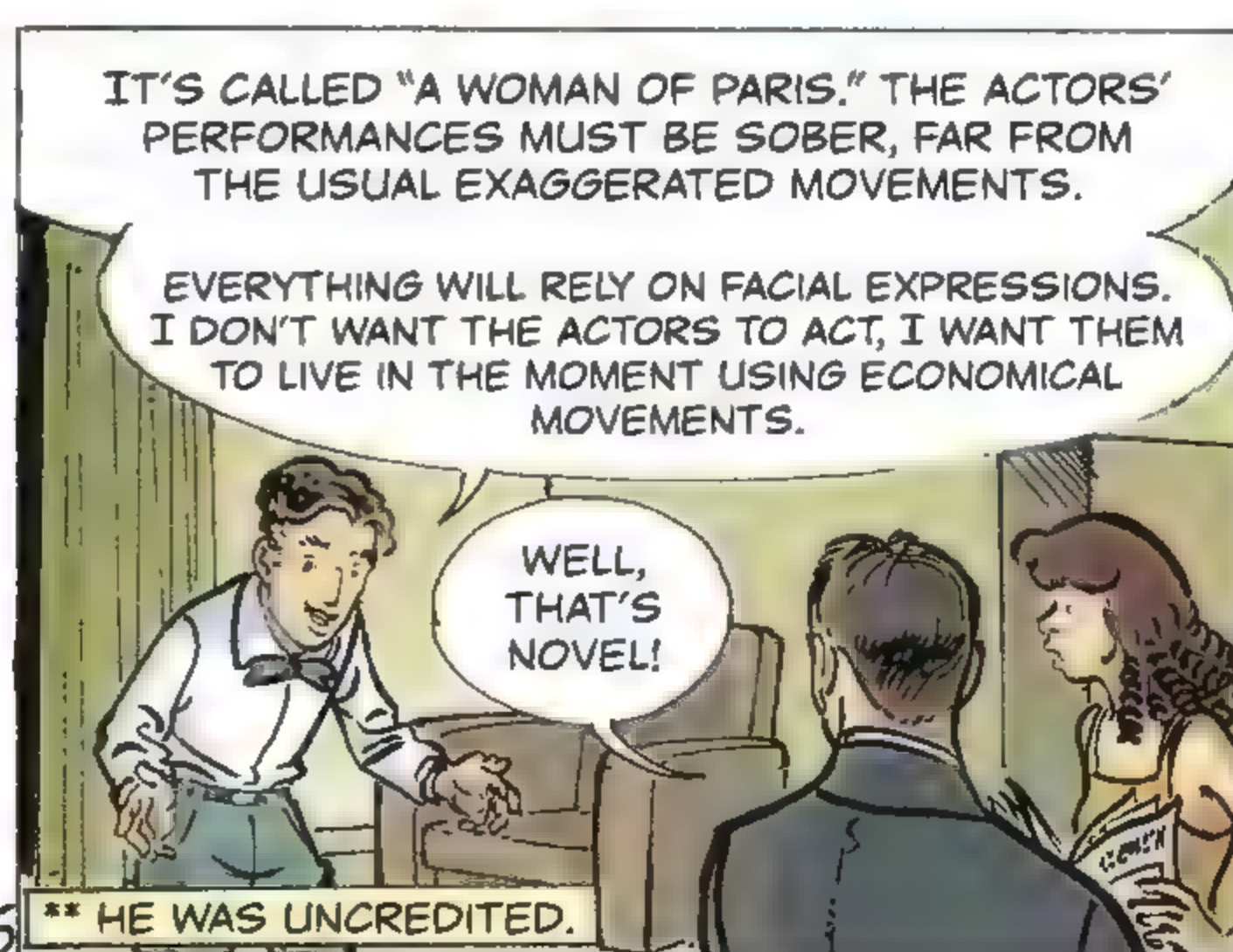
THE NEXT FILM WON'T STAR THE TRAMP.

HUH? WHAT?!

YOU'RE JOKING!!



IT'LL BE A MELODRAMA, WHICH SHOULD RELAUNCH EDNA'S CAREER. I WON'T BE IN THE FILM--OR MAYBE JUST A BRIEF CAMEO, NOTHING MORE.**

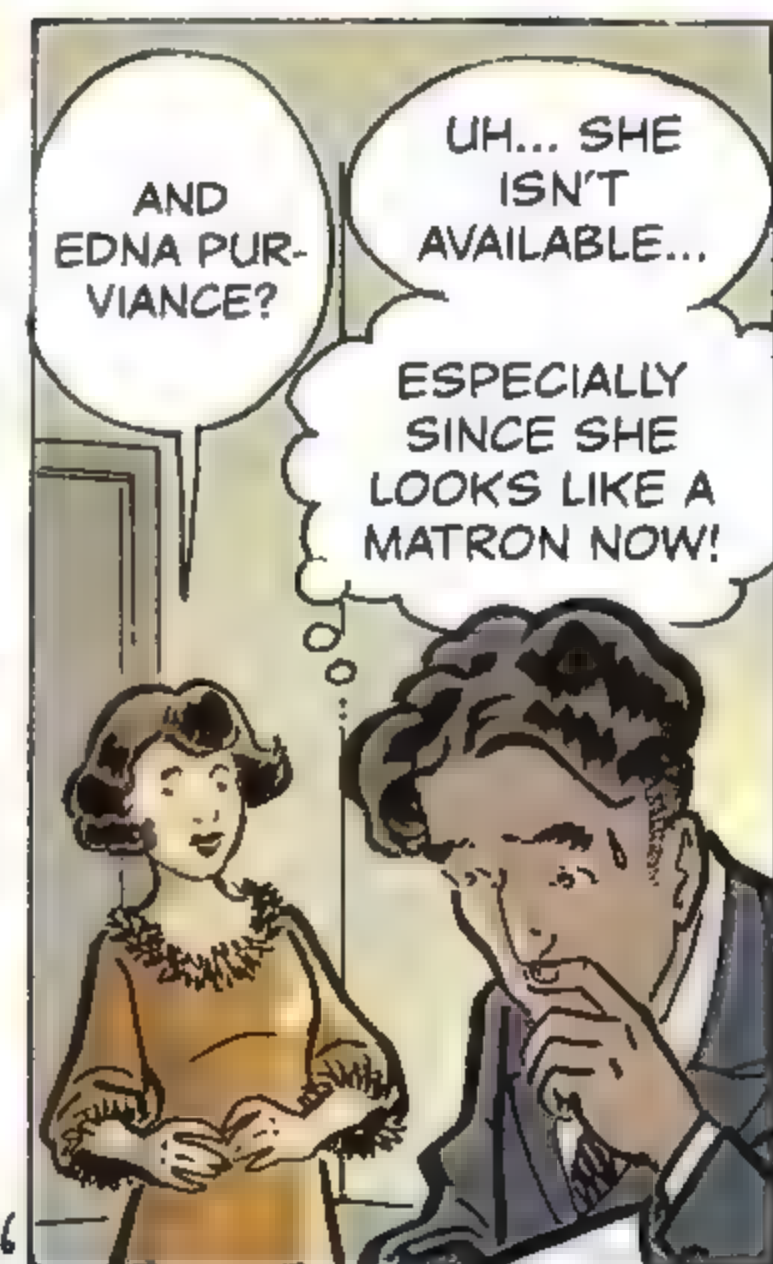
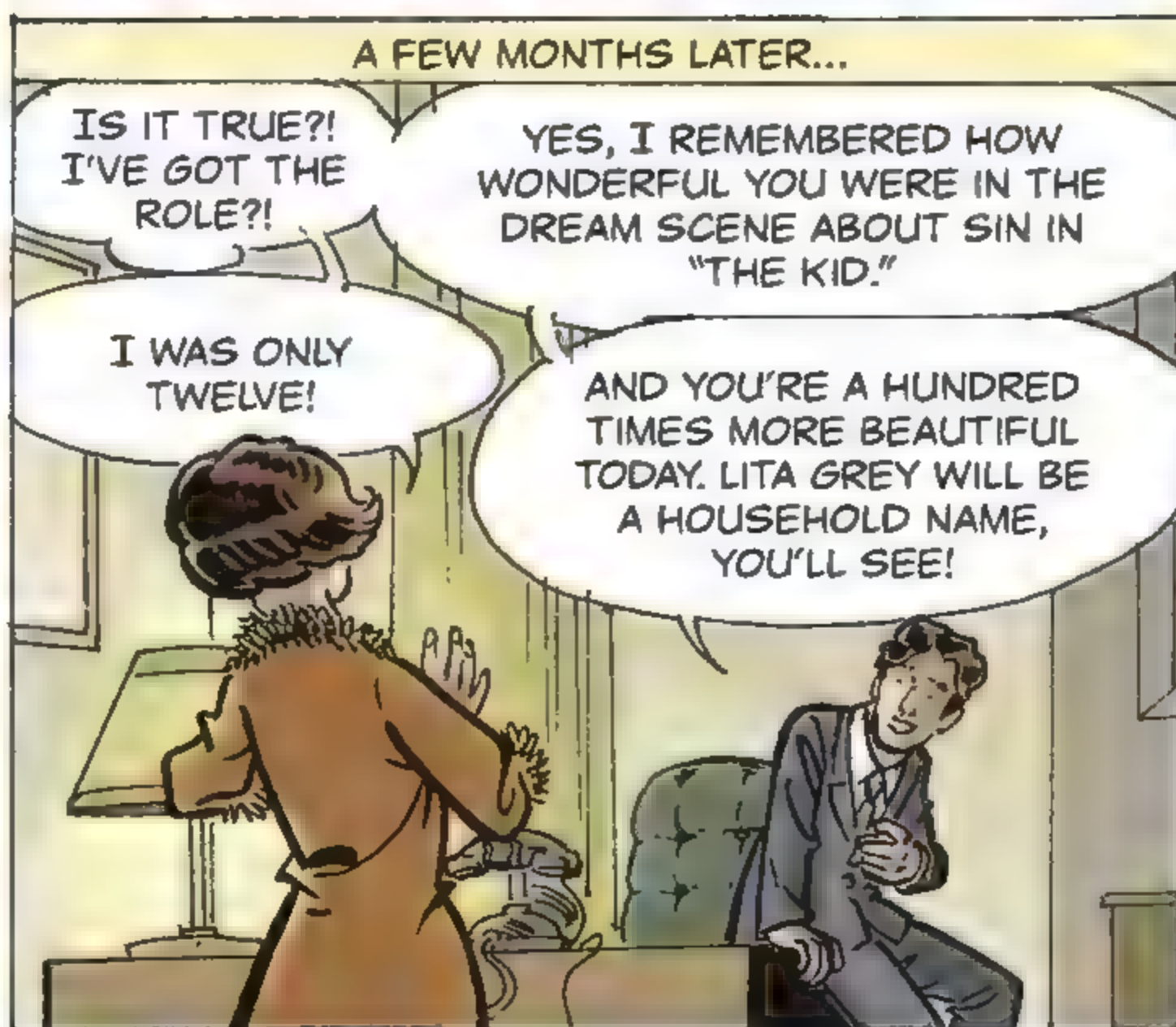
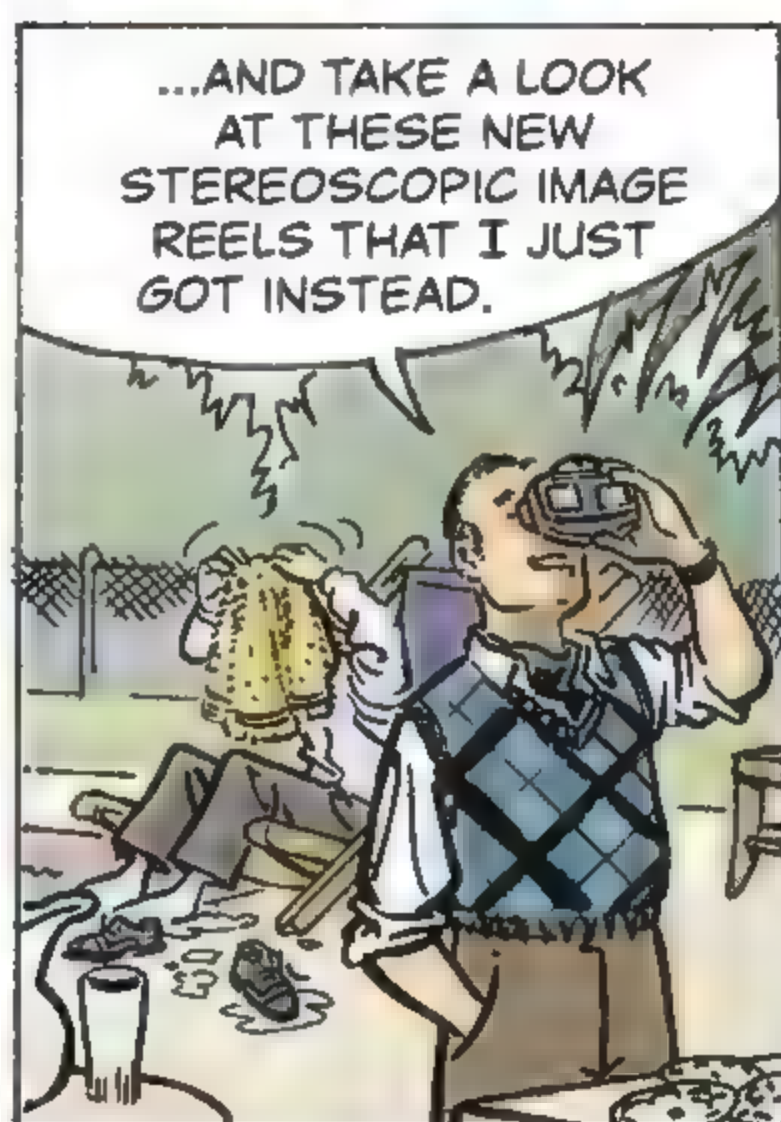
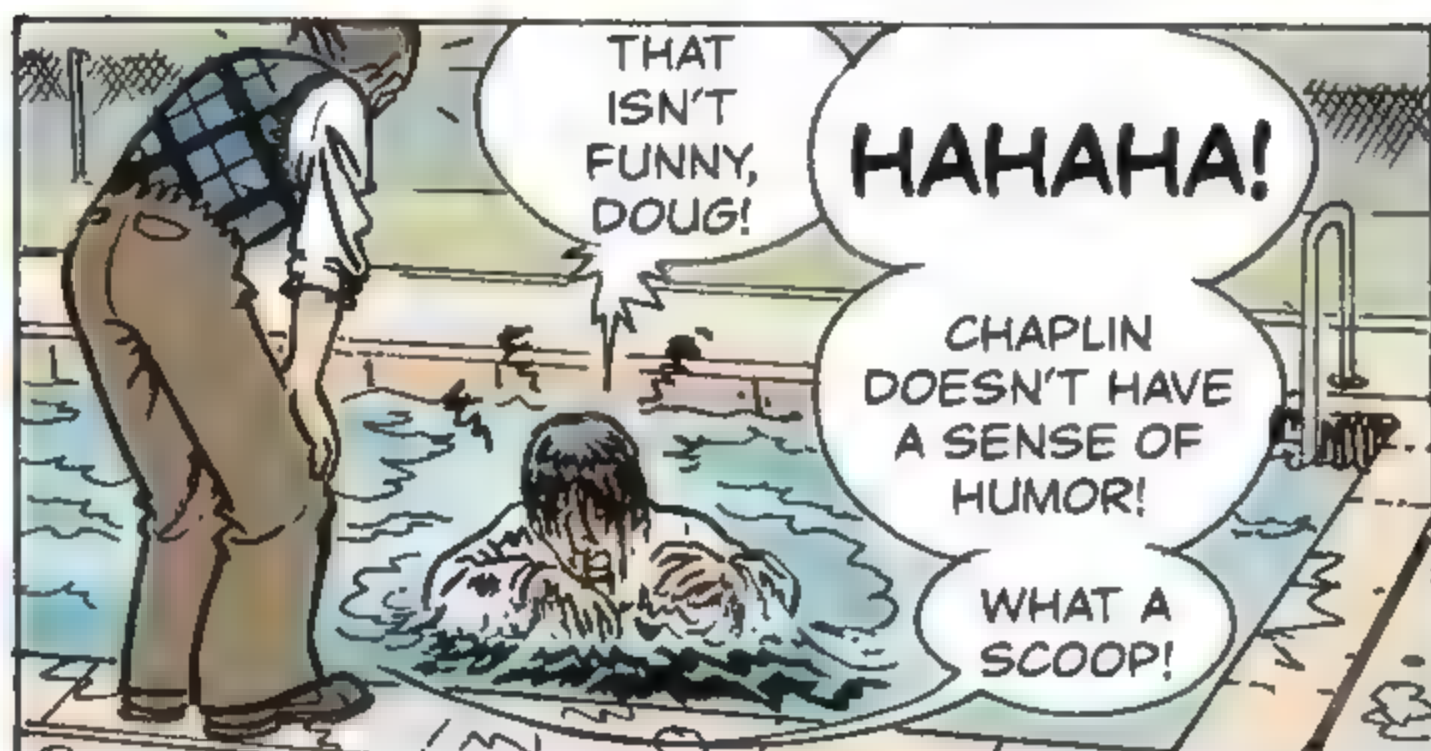
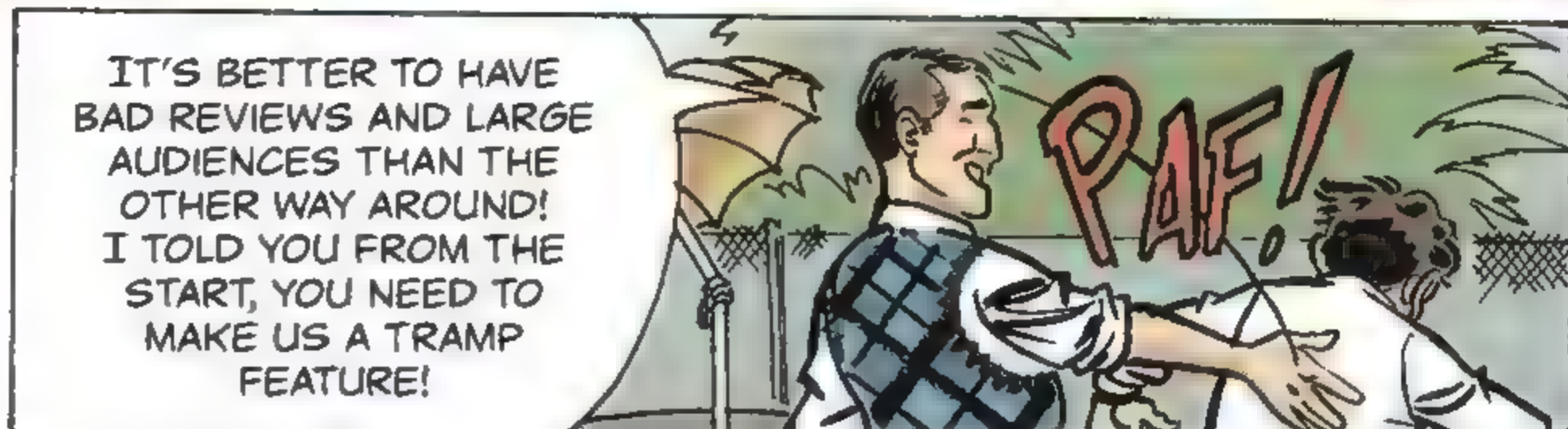


IT'S CALLED "A WOMAN OF PARIS." THE ACTORS' PERFORMANCES MUST BE SOBER, FAR FROM THE USUAL EXAGGERATED MOVEMENTS.

EVERYTHING WILL RELY ON FACIAL EXPRESSIONS. I DON'T WANT THE ACTORS TO ACT, I WANT THEM TO LIVE IN THE MOMENT USING ECONOMICAL MOVEMENTS.

WELL, THAT'S NOVEL!

** HE WAS UNCREDITED.



FILMING BEGINS, WITH OVER TWO THOUSAND EXTRAS INVOLVED IN THE IMPRESSIVE OPENING SCENE...



...AND CONTINUES, FROM MAY 1924, IN THE STUDIO.

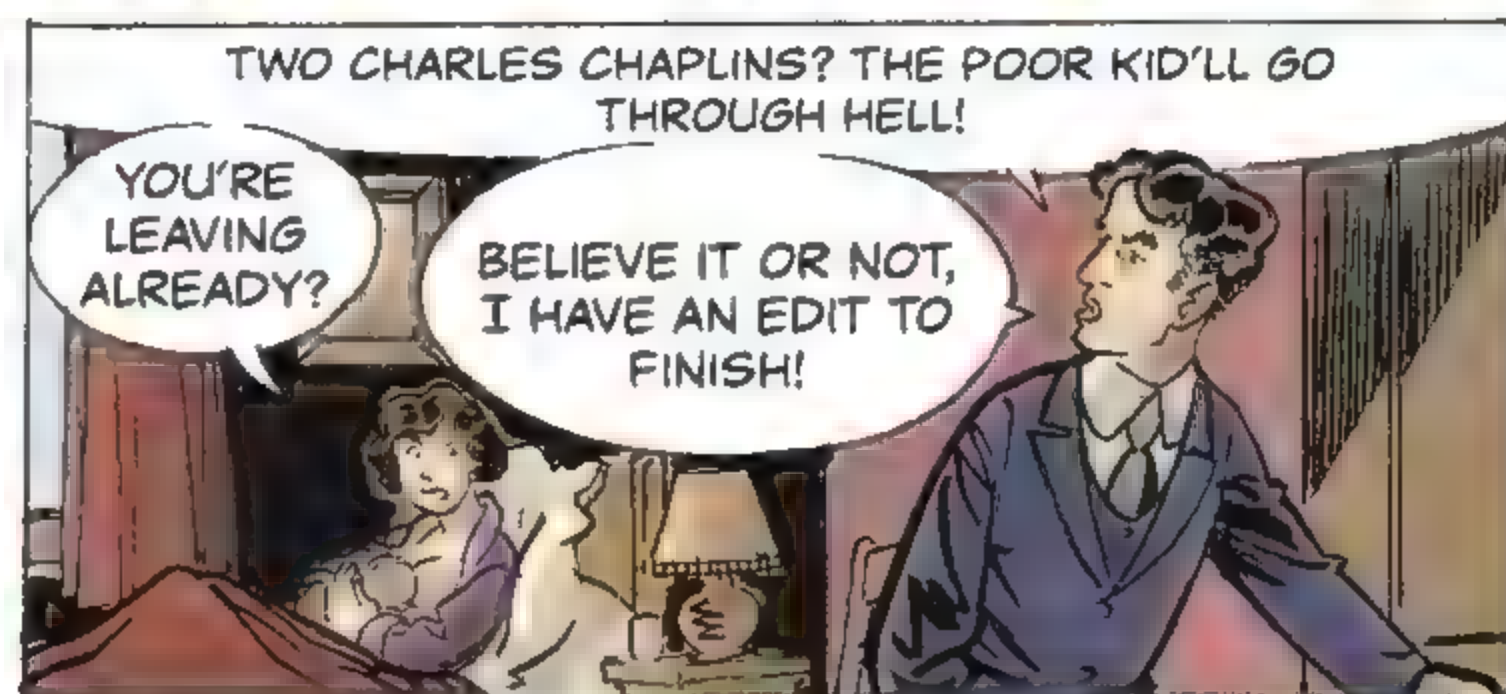
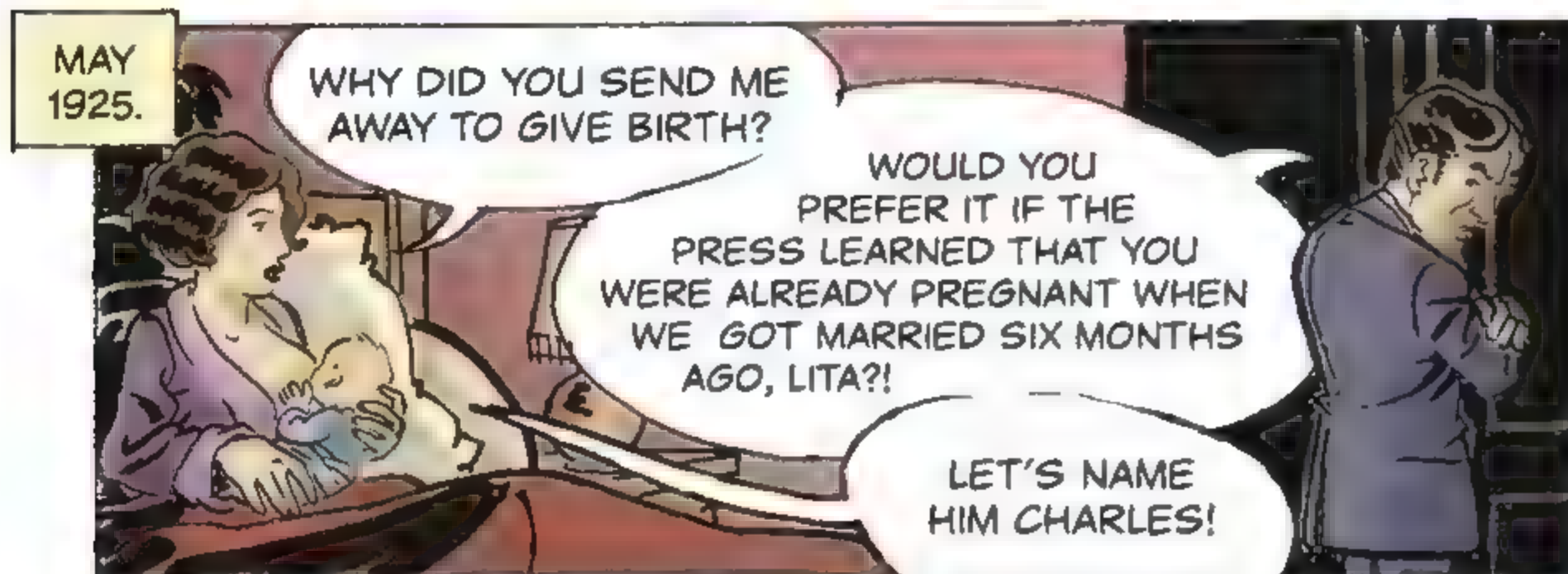


SCENES FOLLOW ONE AFTER ANOTHER, BUT NOT WITHOUT DIFFICULTY...

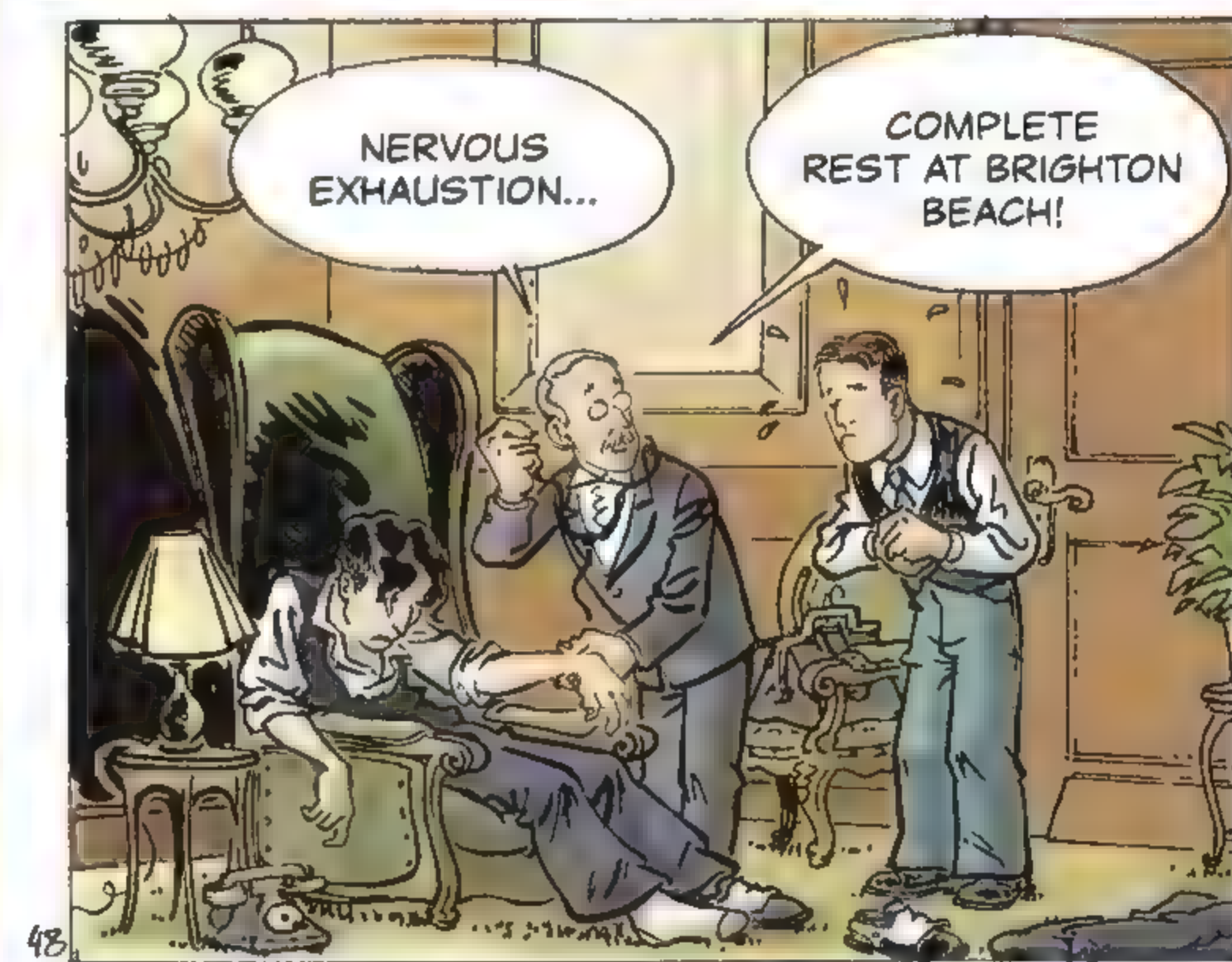
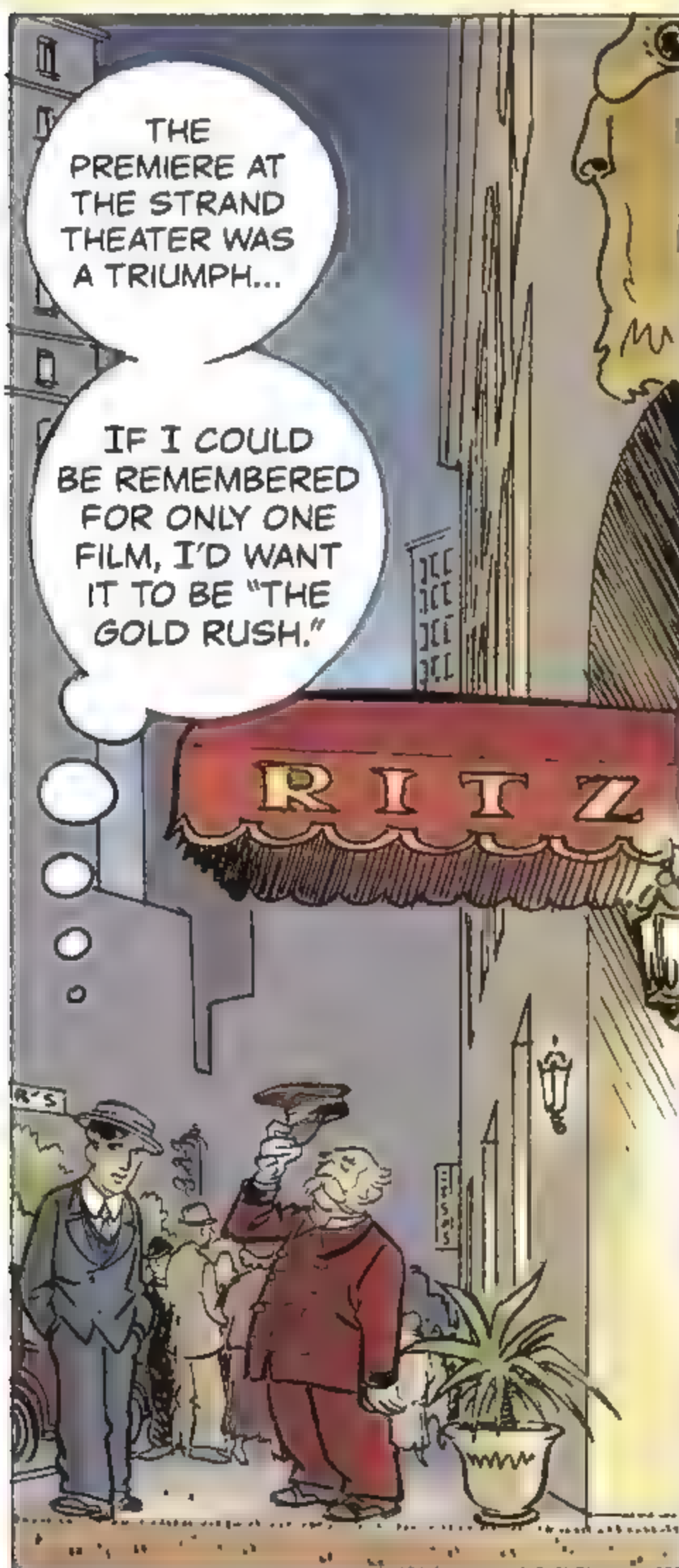


A SECRET WEDDING TAKES PLACE IN MEXICO IN NOVEMBER 1924, AND CHARLIE HAS TO FIND ANOTHER ACTRESS FOR HIS FILM...



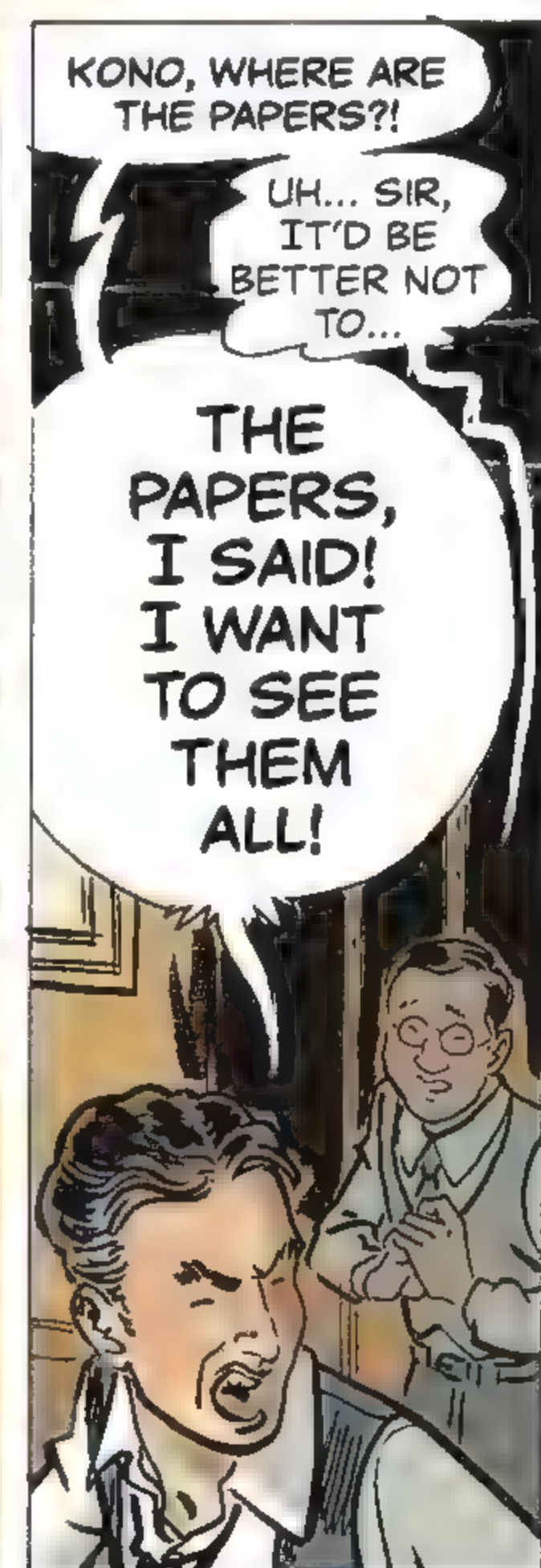
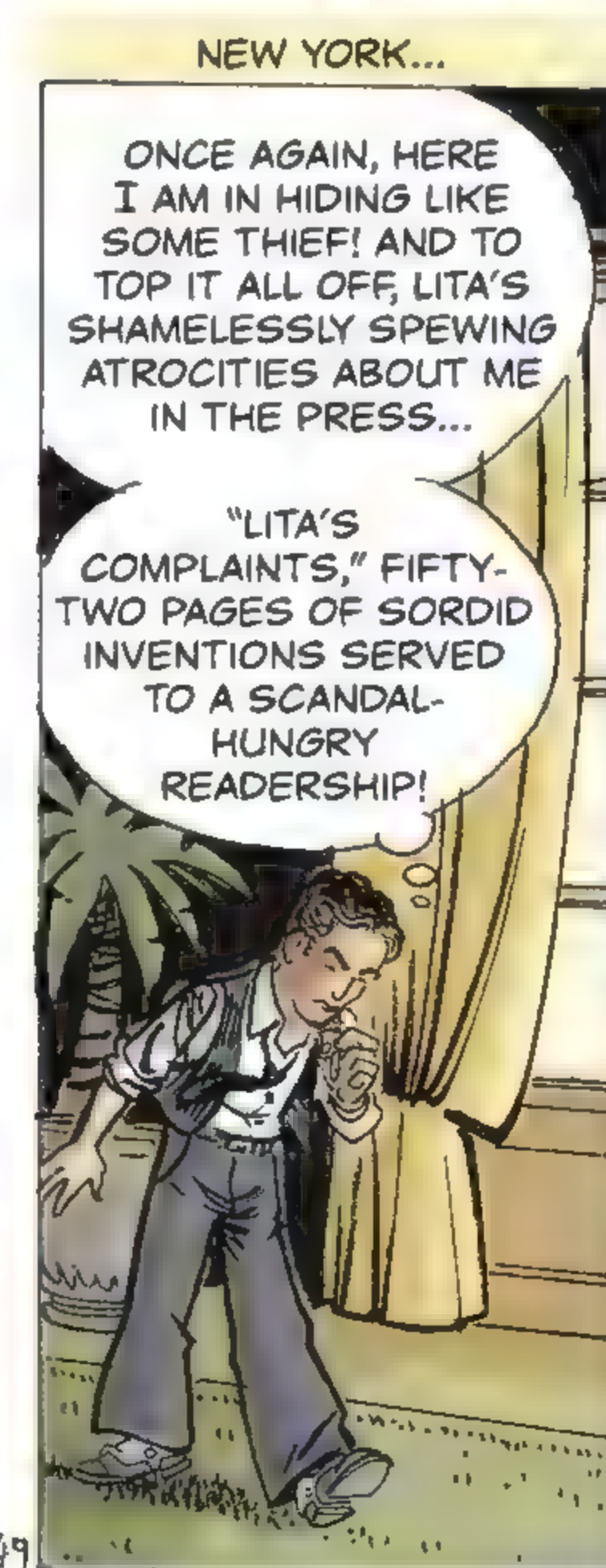
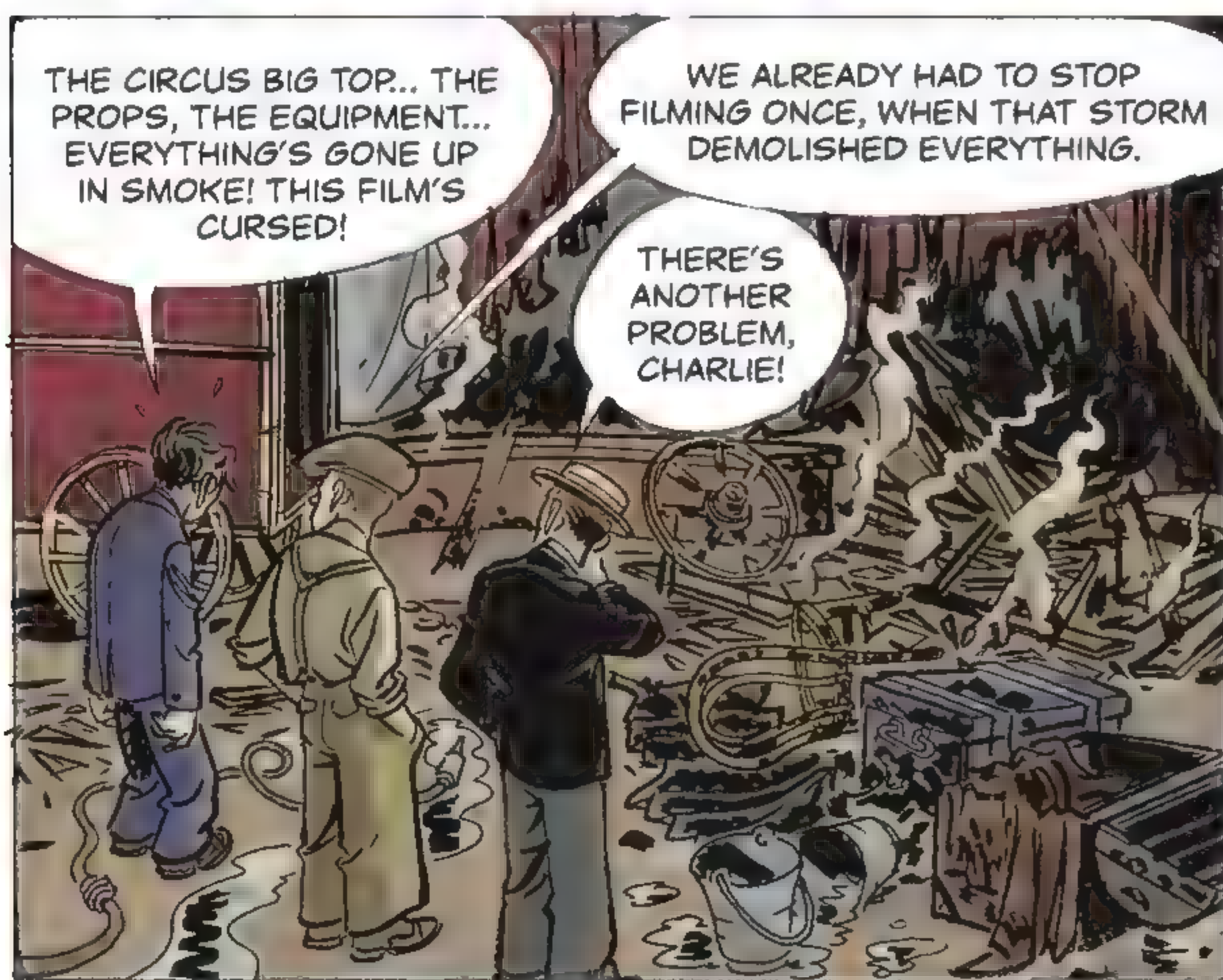


NEW YORK, A FEW MONTHS LATER...





SYDNEY, CHARLIE'S SECOND SON, IS BORN IN MARCH 1926. AND SEVEN MONTHS LATER, AS HE PREPARES TO SHOOT "THE CIRCUS"...



AUGUST 1927...

SIR, WE'VE COME TO ARRANGEMENTS WITH BOTH THE I.R.S. AND LITA.



NOW THAT THOSE TWO LEECHES HAVE HAD THEIR HUGE PAY-OFFS, I'LL BE ABLE TO CONCENTRATE ON MY WORK AGAIN!

JANUARY 1928, AS "THE CIRCUS" COMES TO THE BIG SCREEN...

TALKING PICTURES? WHEN A DOORKNOB TURNS, IT SOUNDS LIKE WE'RE HEARING A TRACTOR! IF THE DOOR SHUTS, IT'S A COLLISION BETWEEN TWO TRUCKS! AND A KNIGHT IN ARMOR MAKES MORE NOISE THAN A STEEL MILL!



BUT ALL THE THEATERS ARE EQUIPPING THEMSELVES FOR THE TALKIES! WE RISK BEING LEFT BEHIND WHILE THE TRAIN LEAVES WITHOUT US!

I'M A MIME, AND MIMES DON'T TALK!

WE'LL SOON BE OUT OF FASHION!

Hmpf!

THE TRAMP CAN'T SPEAK! IT'S IMPOSSIBLE!

THE CHILDREN OF THE WORLD UNDERSTAND ME! I DOUBT THEY'D FOLLOW MY CHINESE OR MY RUSSIAN!



TALKIES ARE JUST A FAD, THEY CAN'T MATCH THE ART OF SILENT MOVIES!

I HOPE YOU'RE RIGHT, CHARLIE!

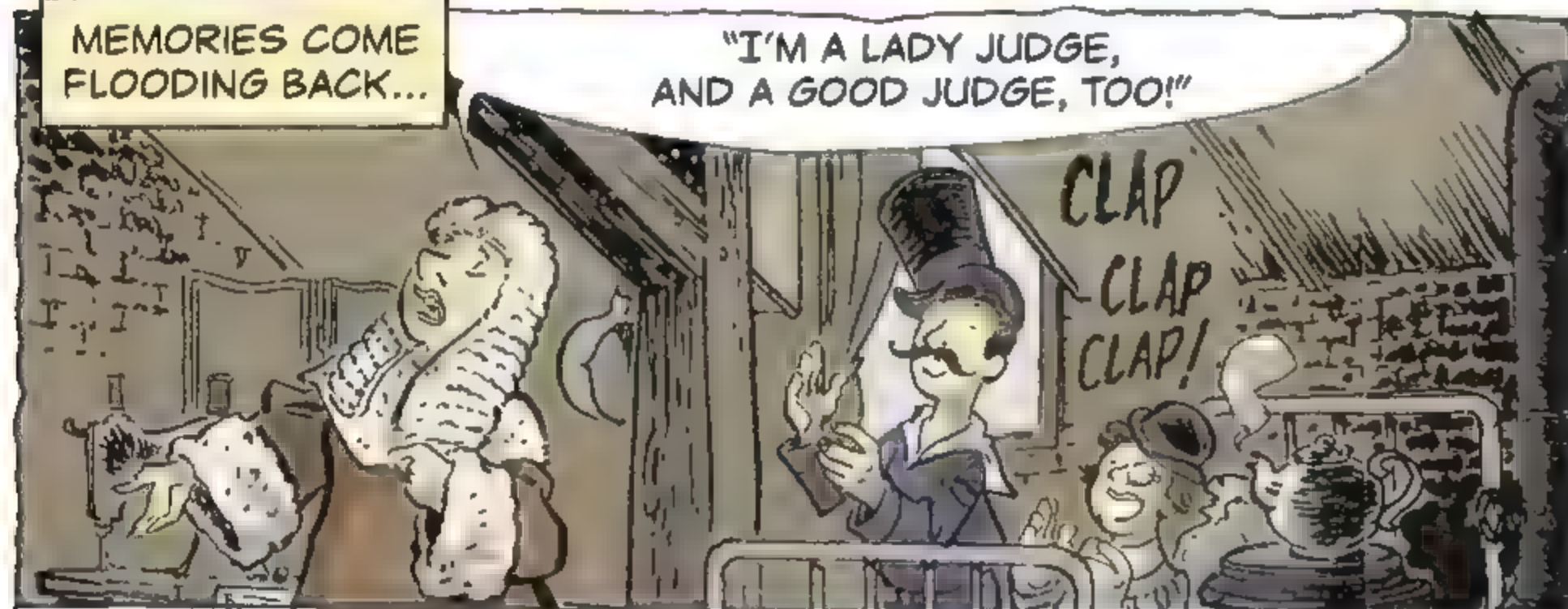
HMPF!

I'M WORRIED, TOO, BUT THERE'S NO DOUBT ABOUT IT--"CITY LIGHTS" WILL BE A SILENT FILM! PERIOD!



MEMORIES COME FLOODING BACK...

"I'M A LADY JUDGE, AND A GOOD JUDGE, TOO!"



WE HAVE TWO GARDENERS, MUMMY.

SO YOU'RE RICH, THEN?



WOULDN'T YOU RATHER BE YOURSELF, INSTEAD OF LIVING IN THIS IMAGINARY WORLD?

HAHA! IT'S IRONIC THAT YOU SHOULD SAY THAT TO ME!



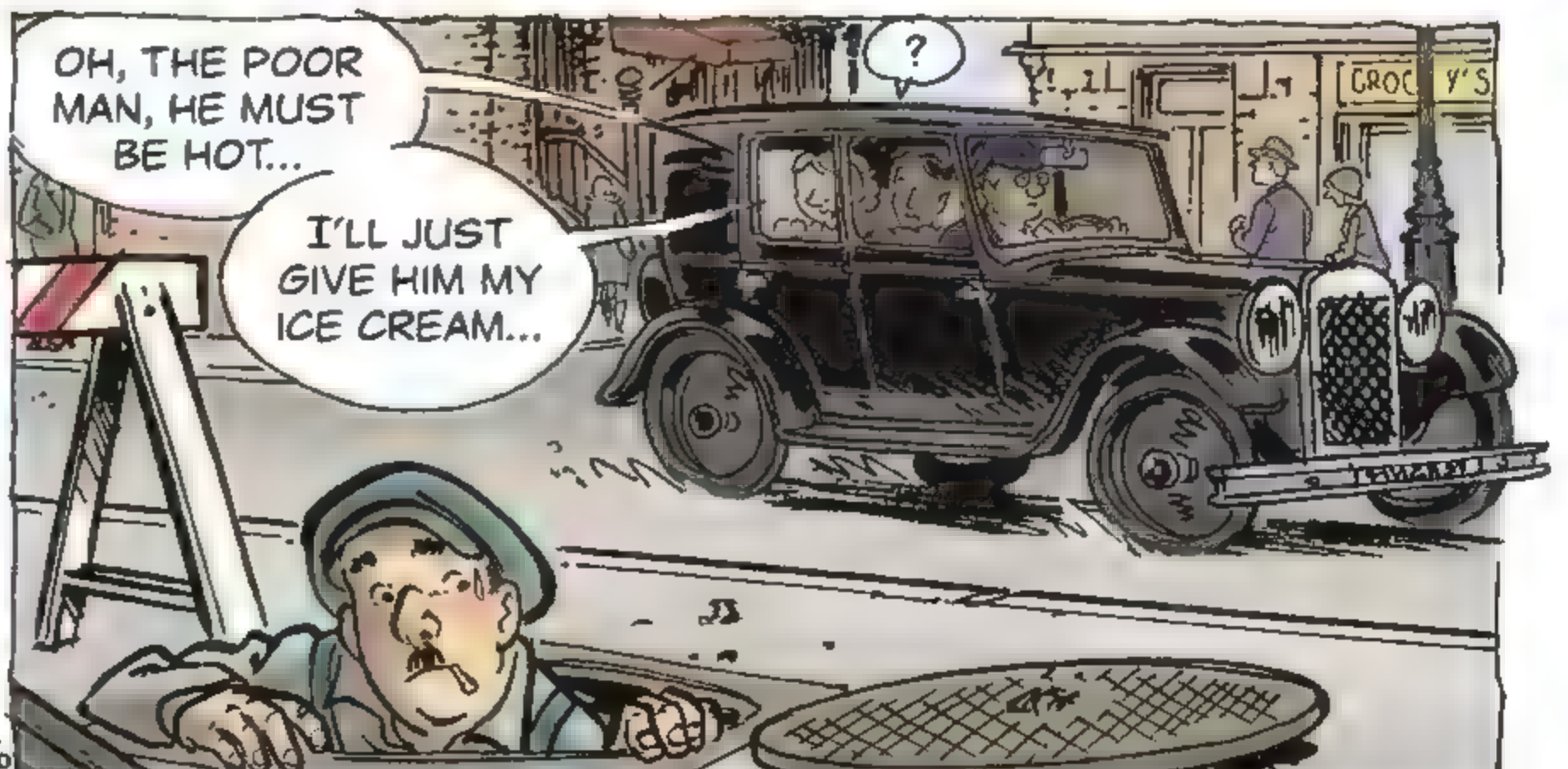
NO, THAT COLOR'S SHIT! SHOW ME SOMETHING ELSE!

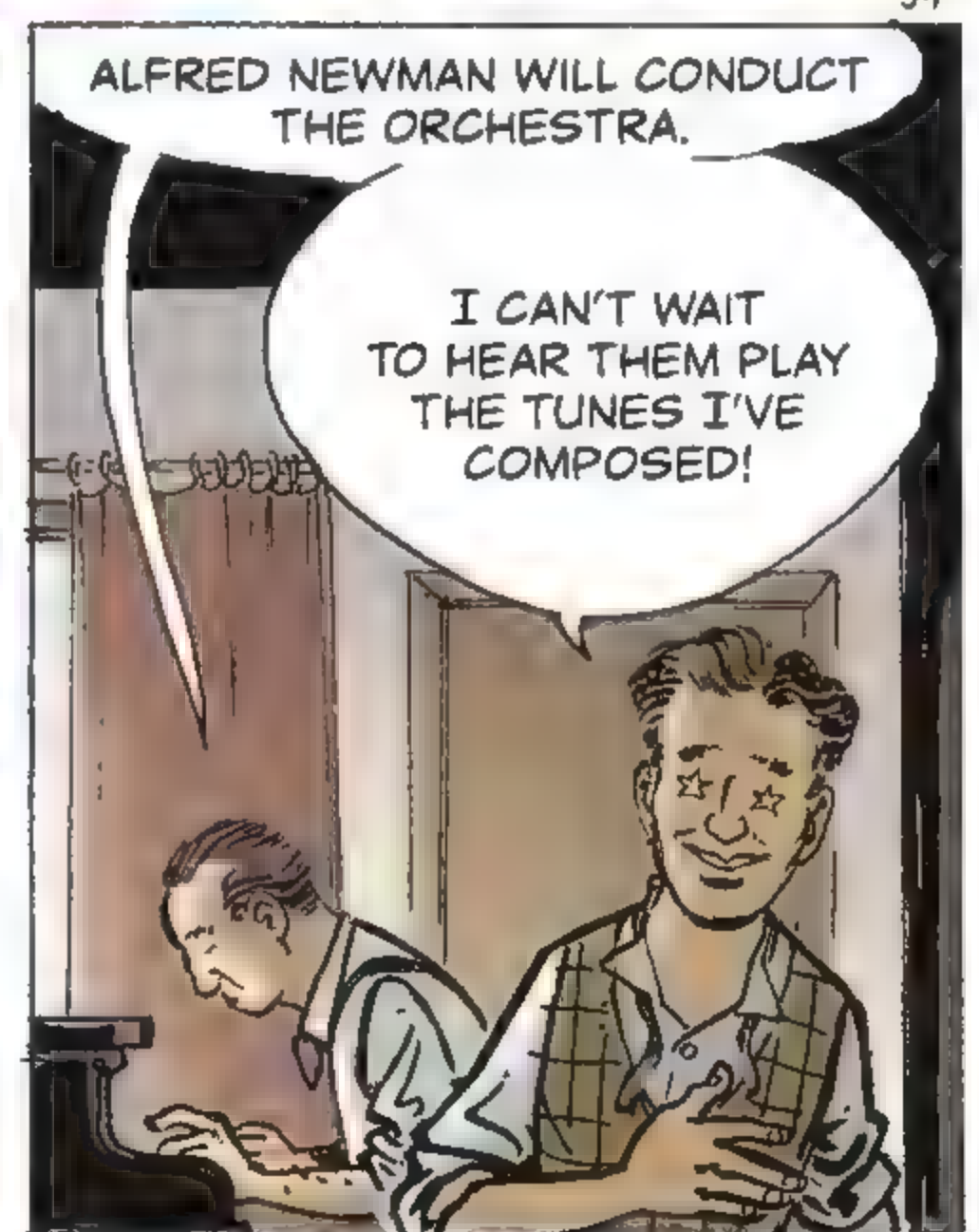
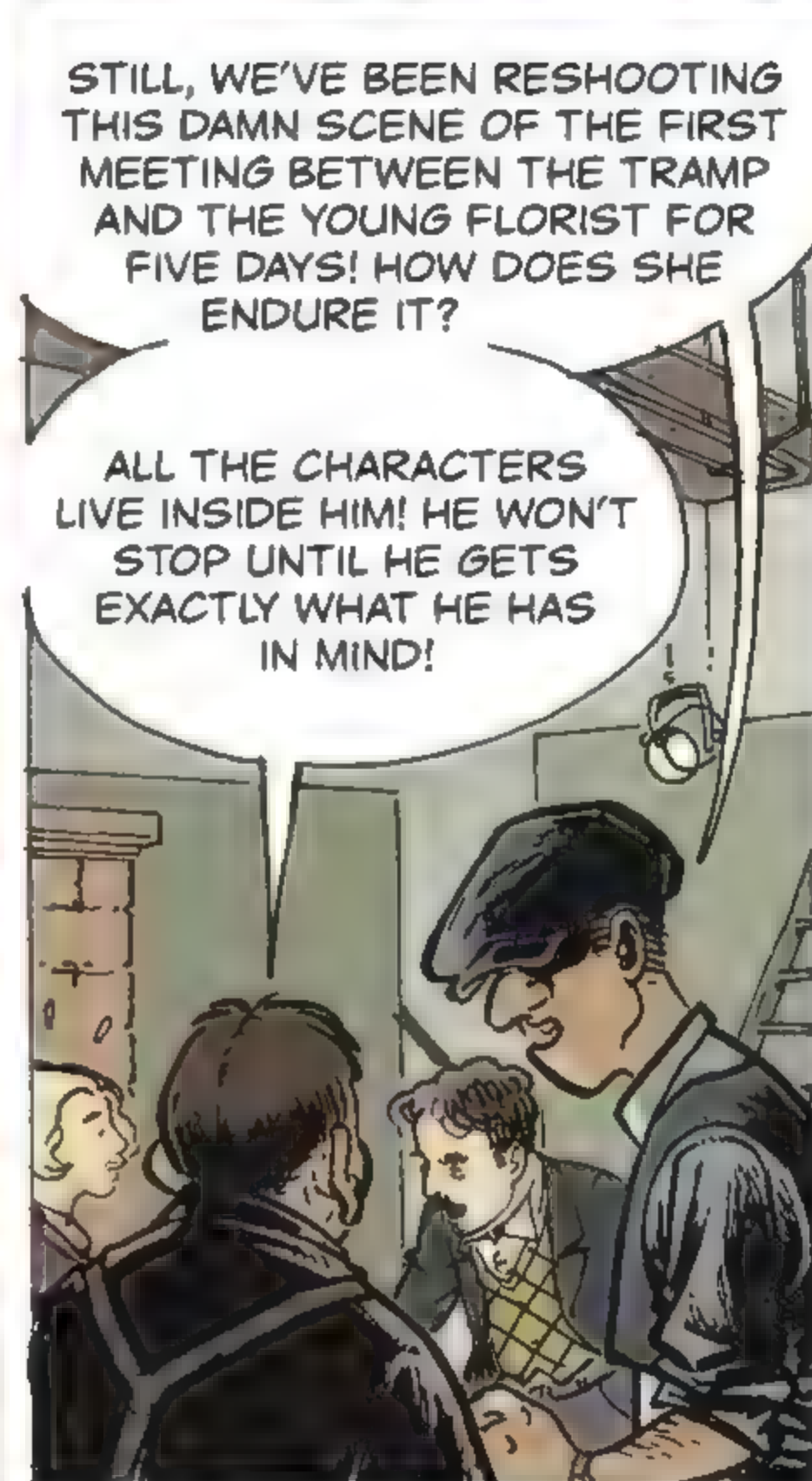
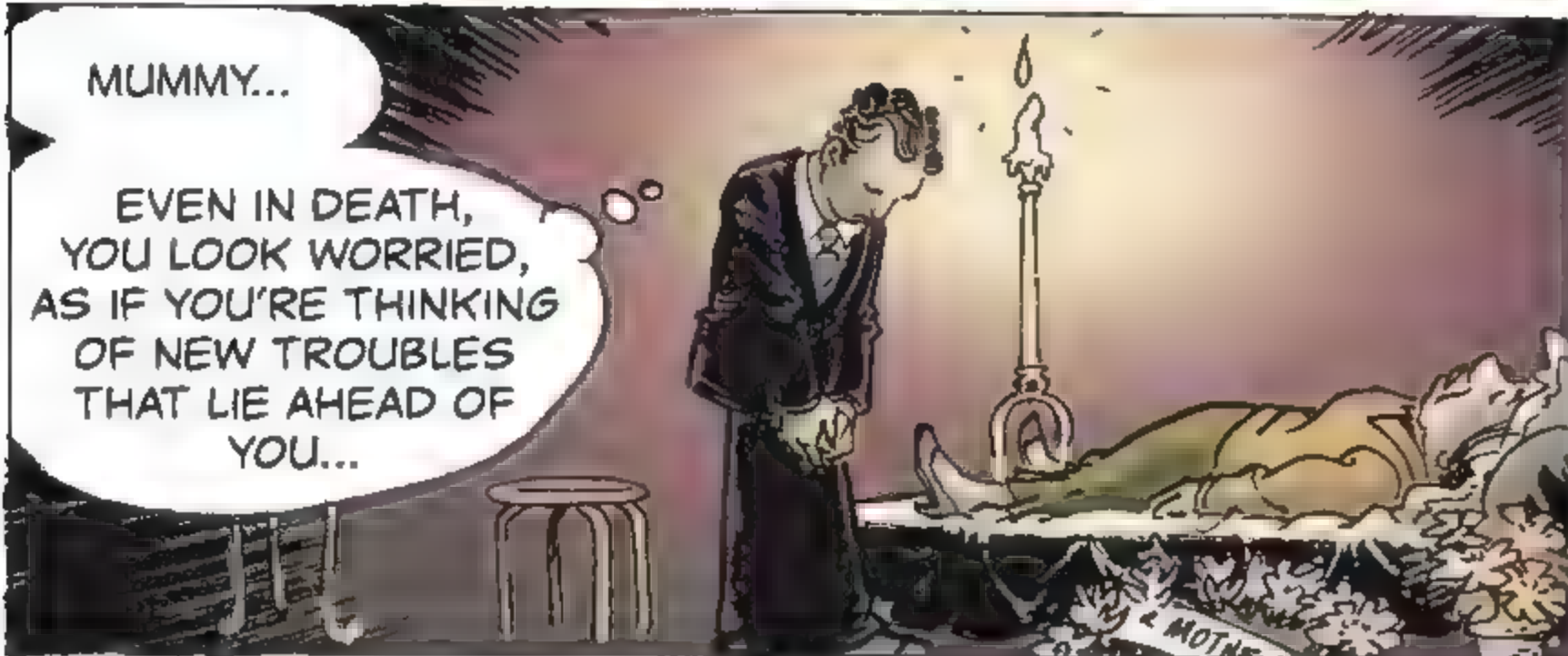
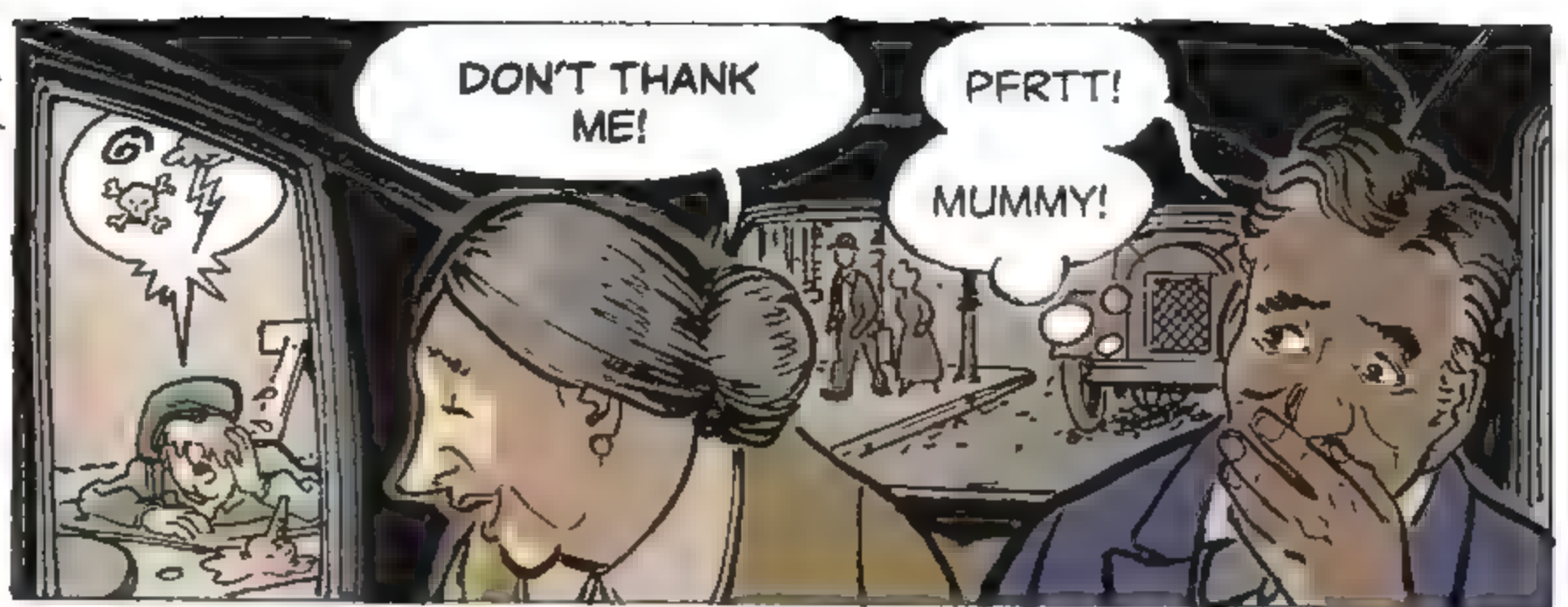
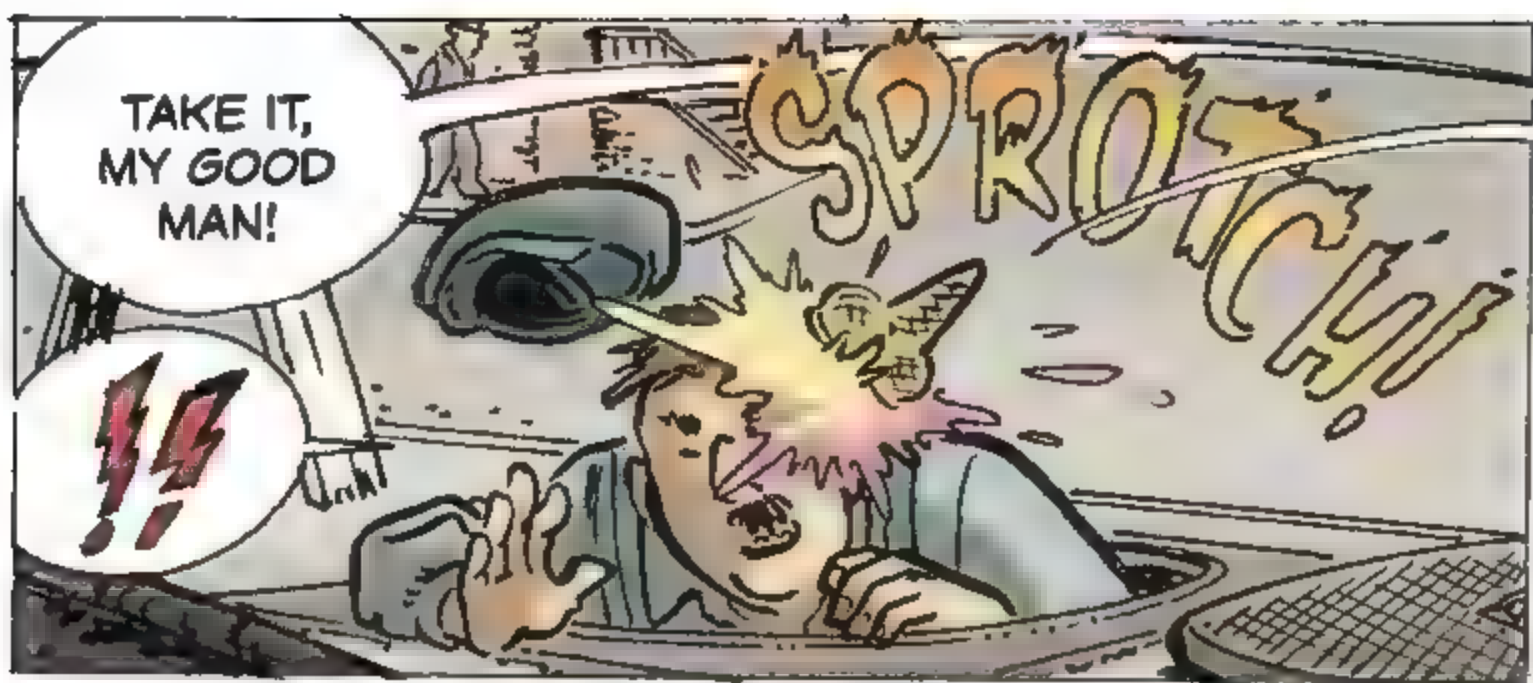
PFERT!



OH, THE POOR MAN, HE MUST BE HOT...

I'LL JUST GIVE HIM MY ICE CREAM...





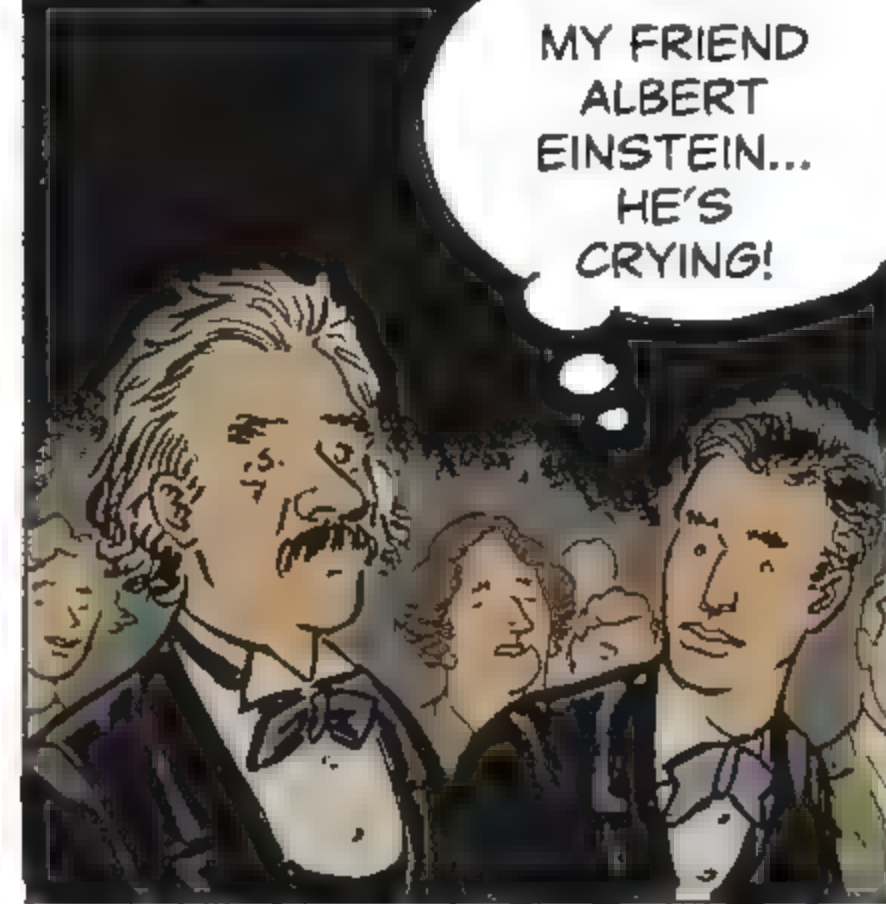
(ALFRED NEWMAN WOULD GO ON TO BE ONE OF THE GREATEST COMPOSERS OF THE GOLDEN AGE OF HOLLYWOOD, TO WHOM WE OWE, AMONG OTHERS, THE FAMOUS 20TH CENTURY FOX FANFARE.)

LOS ANGELES, JANUARY 1931...

IT'S THE PREMIERE OF "CITY LIGHTS"! AND IT'S A HIT! PEOPLE ARE REACTING WONDERFULLY! I'VE PROVED THAT A SILENT FILM CAN SUCCEED IN THE AGE OF TALKIES!



MY FRIEND ALBERT EINSTEIN... HE'S CRYING!



NEW YORK...

SUCCESS LAST NIGHT, TOO...

...BUT THAT DOESN'T MEAN ANYTHING. IT'S THE GENERAL PUBLIC THAT COUNTS, AND--



SINCE THIS MORNING, THERE'S BEEN A NEVER-ENDING LINE OF PEOPLE AROUND THE BLOCK, AND THEY'RE BLOCKING TRAFFIC! COPS HAD TO BE CALLED--PEOPLE ARE FIGHTING TO GET IN! YOU SHOULD HEAR THEM YELL!



LONDON.

A TRIUMPHANT WELCOME, AND I'VE MET SO MANY PEOPLE! BERNARD SHAW, GANDHI, CHURCHILL, AND WELLS, WHO I ALREADY KNEW...

SOMETIMES, I FEEL LIKE I'M IN THE CELEBRITY HALL AT MADAME TUSSAUDS!!



VIENNA, BERLIN, PARIS, VENICE-- EVERYWHERE THE SAME WELCOME! YOU SEE, SYDNEY, I WAS RIGHT!

SOONER OR LATER, YOU'LL HAVE TO BITE THE BULLET AND MAKE A FILM WITH DIALOGUE IN IT.



YOU'RE PLANNING ON SETTLING FOR GOOD HERE IN NICE WITH MINNIE?

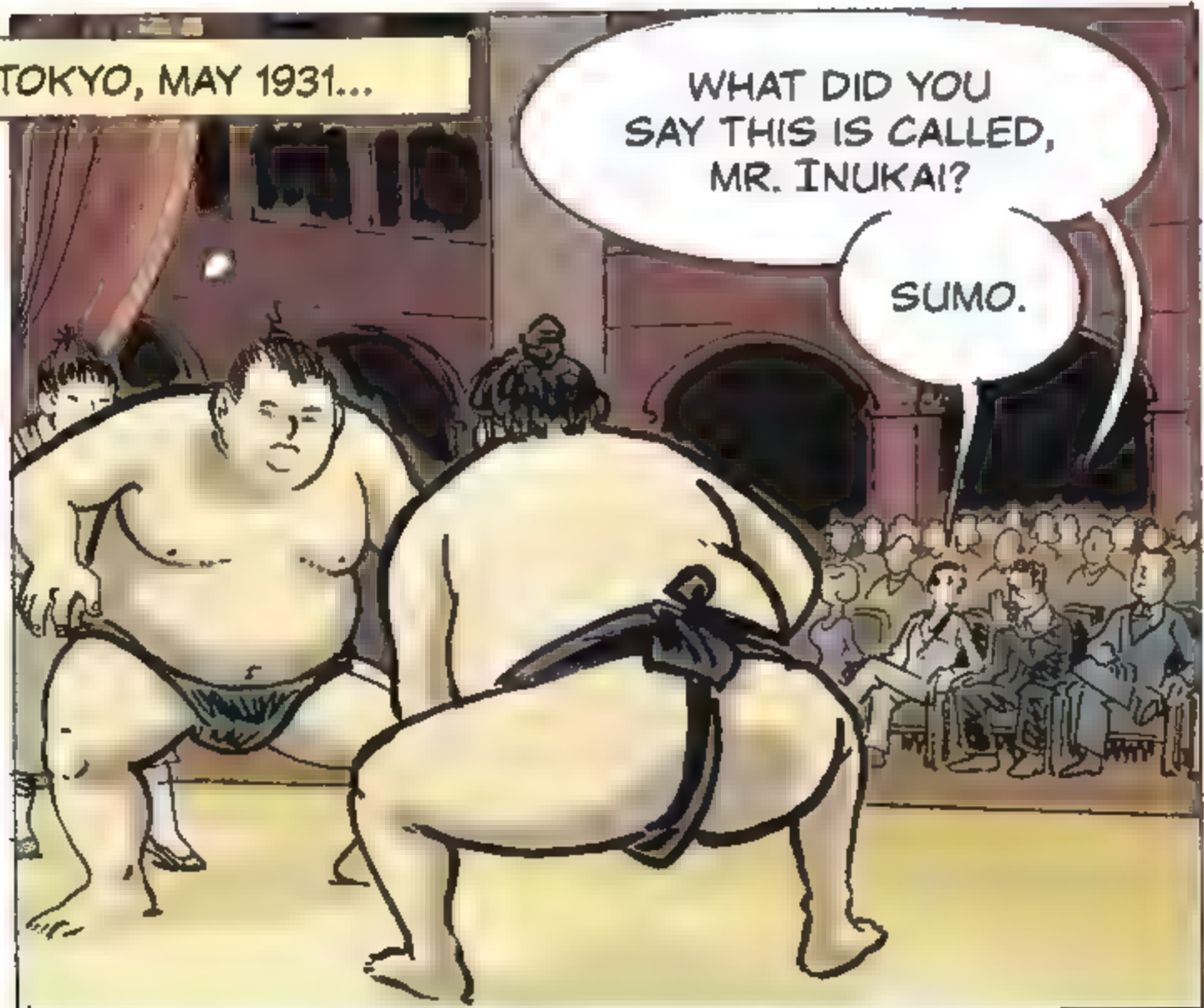
I SURE AM, BROTHER! AND YOU? READY FOR YOUR LONG TREK TO TOKYO, SINGAPORE, AND BALI?



TOKYO, MAY 1931...

WHAT DID YOU SAY THIS IS CALLED, MR. INUKAI?

SUMO.



UH...

E-EXCUSE ME! I MUST LEAVE... MY FATHER, THE PRIME MINISTER... HE'S JUST BEEN ASSASSINATED!!



ON THE WAY HOME...

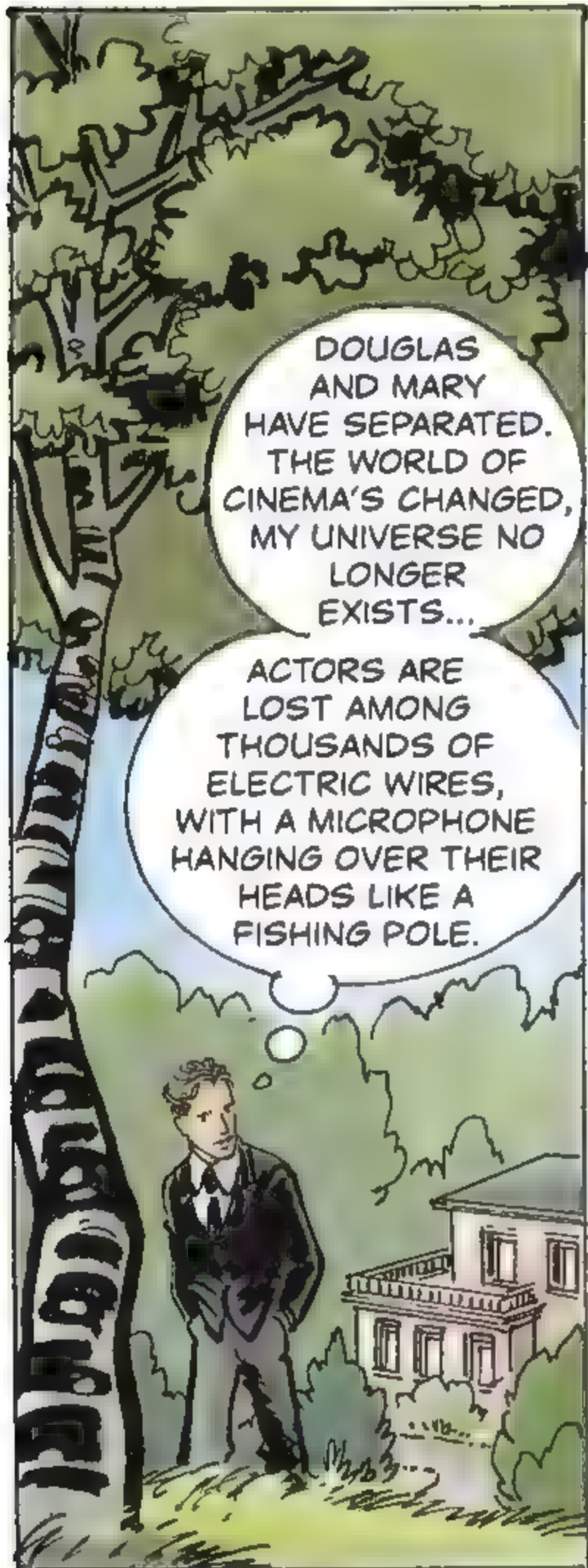
THE ASSASSINS--NATIONALIST OFFICERS--WERE ARRESTED. AND GUESS WHAT?

THEY WERE PLANNING TO KILL YOU!

KILL ME?! BUT WHY?!

BECAUSE YOU'RE A STAR IN THE U.S. AND, QUOTE, "THE DARLING OF THE CAPITALIST CLASS." BY KILLING YOU, THEY HOPED TO TRIGGER A WAR WITH AMERICA!

BUT ONCE THEY DISCOVERED THAT I'M ACTUALLY ENGLISH: "OH, SORRY!"



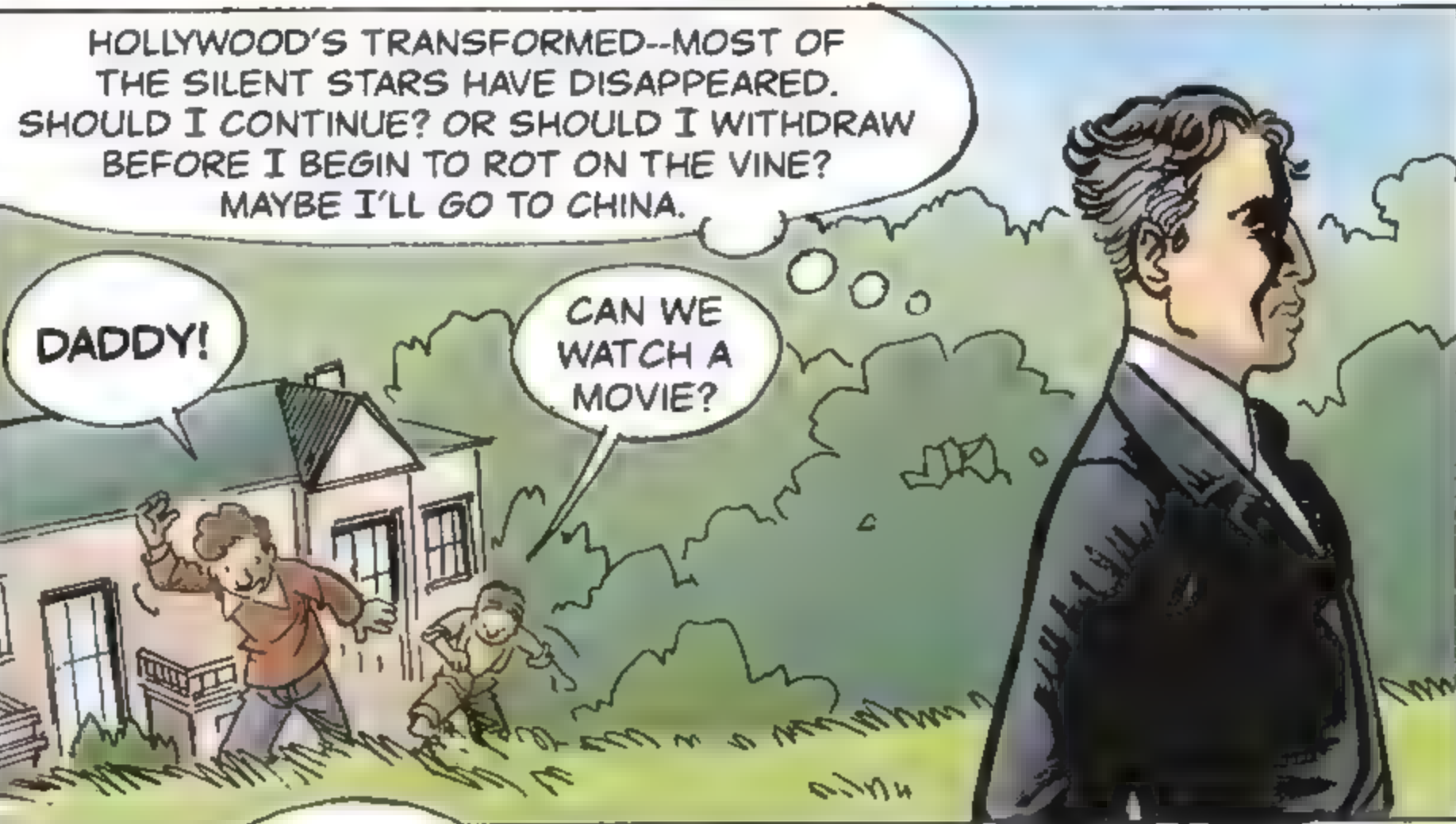
DOUGLAS AND MARY HAVE SEPARATED. THE WORLD OF CINEMA'S CHANGED, MY UNIVERSE NO LONGER EXISTS...

ACTORS ARE LOST AMONG THOUSANDS OF ELECTRIC WIRES, WITH A MICROPHONE HANGING OVER THEIR HEADS LIKE A FISHING POLE.

HOLLYWOOD'S TRANSFORMED--MOST OF THE SILENT STARS HAVE DISAPPEARED. SHOULD I CONTINUE? OR SHOULD I WITHDRAW BEFORE I BEGIN TO ROT ON THE VINE? MAYBE I'LL GO TO CHINA.

DADDY!

CAN WE WATCH A MOVIE?



CHARLES AND SYDNEY...

MY DARLINGS!

DOES THE TRAMP LIKE THAT GIRL?

YES, HE'S IN LOVE...



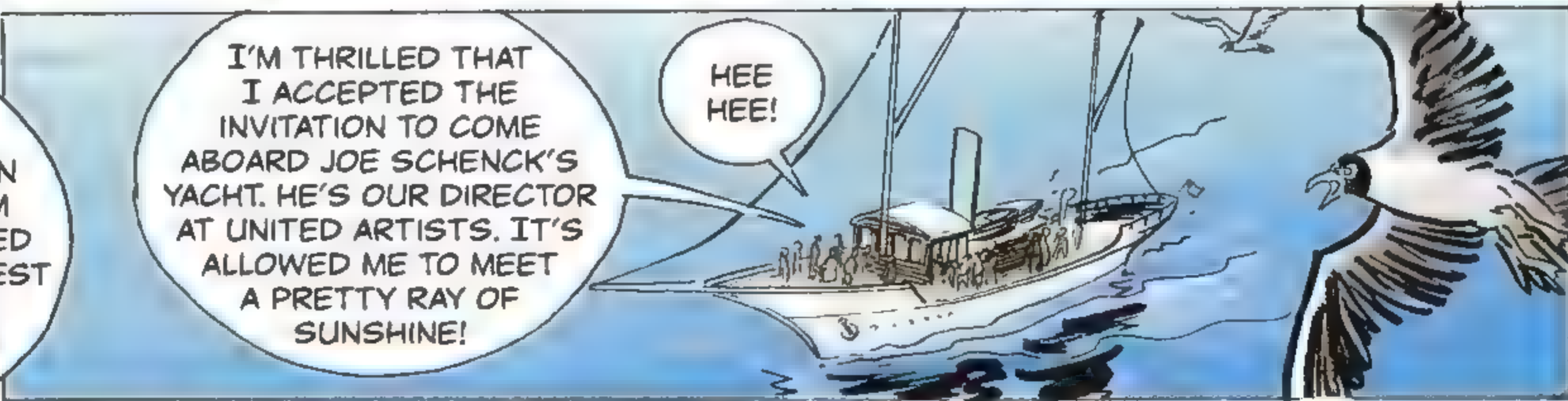
I WISH I COULD BE, TOO! I STILL HAVEN'T MET A WOMAN WHO CAN MAKE ME HAPPY. OF ALL THOSE I'VE MET, FEW INTEREST ME, AND THE ONES THAT DO DON'T FANCY ME...

BUT ONE DAY...

PAULETTE GODDARD! MR. CHAPLIN, I'VE BEEN MARRIED, NOW I'M DIVORCED, I WANTED TO MEET THE GREATEST ACTOR IN ALL OF HOLLYWOOD, AND THAT'S YOU!

I'M THRILLED THAT I ACCEPTED THE INVITATION TO COME ABOARD JOE SCHENCK'S YACHT. HE'S OUR DIRECTOR AT UNITED ARTISTS. IT'S ALLOWED ME TO MEET A PRETTY RAY OF SUNSHINE!

HEE HEE!



AND ONE THING LEADING TO ANOTHER, IN SAN PEDRO BAY...

LET'S GO BACK ON THIS BOAT, PAULETTE!

AGAIN?! BUT IT'LL BE AWKWARD!

WE'VE ALREADY VISITED TEN TIMES! THESE PEOPLE WILL END UP HATING US!





THE OWNER DOESN'T
APPEAR TO BE HERE,
EITHER.

CHARLIE,
PLEASE, LET'S
GET OUT OF
HERE!



AH, LOOK! THE
CAPTAIN HAD THE
BRIGHT IDEA OF
SETTING THE TABLE
FOR THE SHIP'S
OWNER...

?



...WHO HAPPENS TO BE ME!

YES! I BOUGHT THE
"PANACEA" FOR THE TWO
OF US!

!



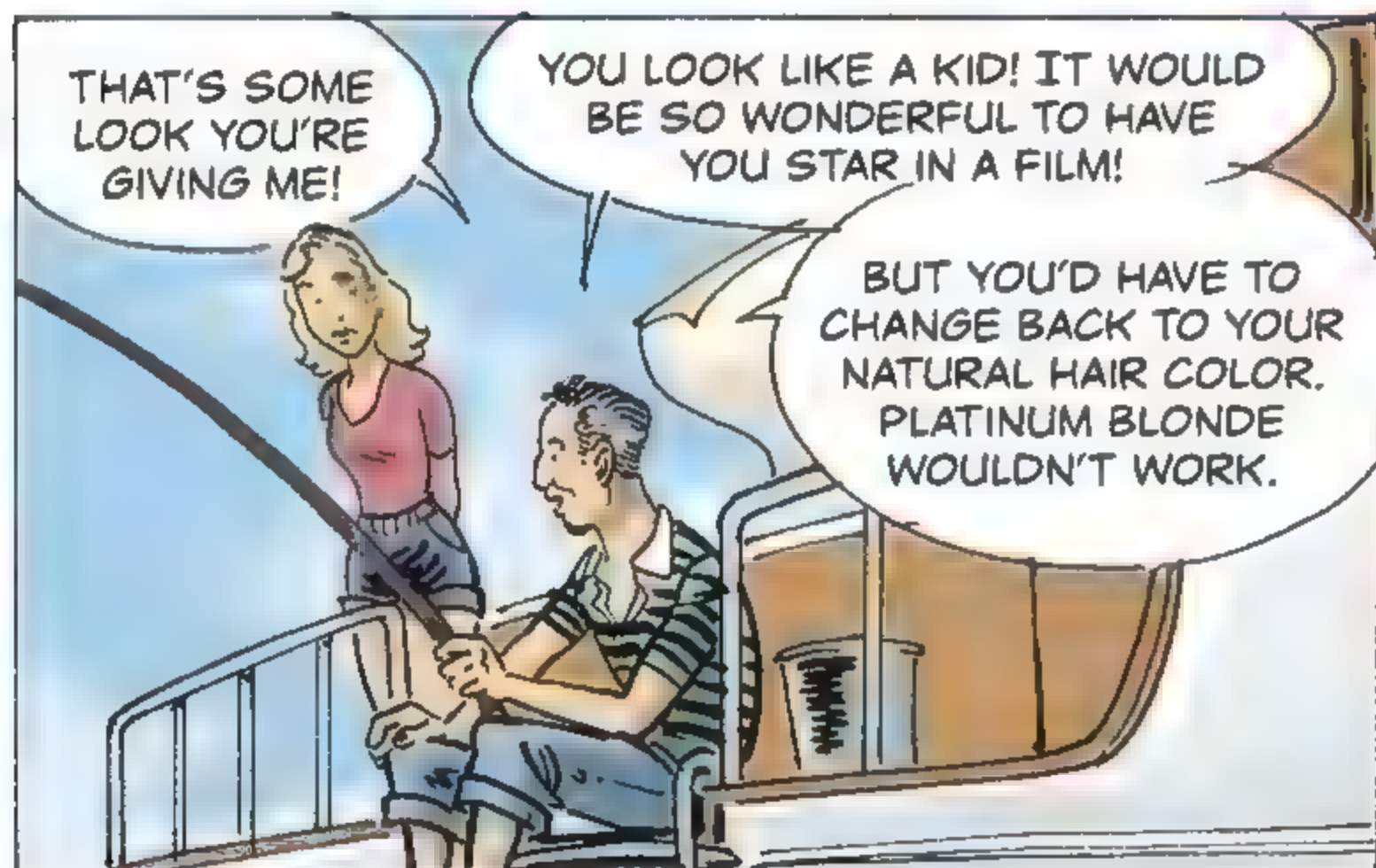
HEY, UH...
PAULETTE?

I... I'M SORRY...
I'M EMOTIONAL...



WHERE ARE
WE GOING?

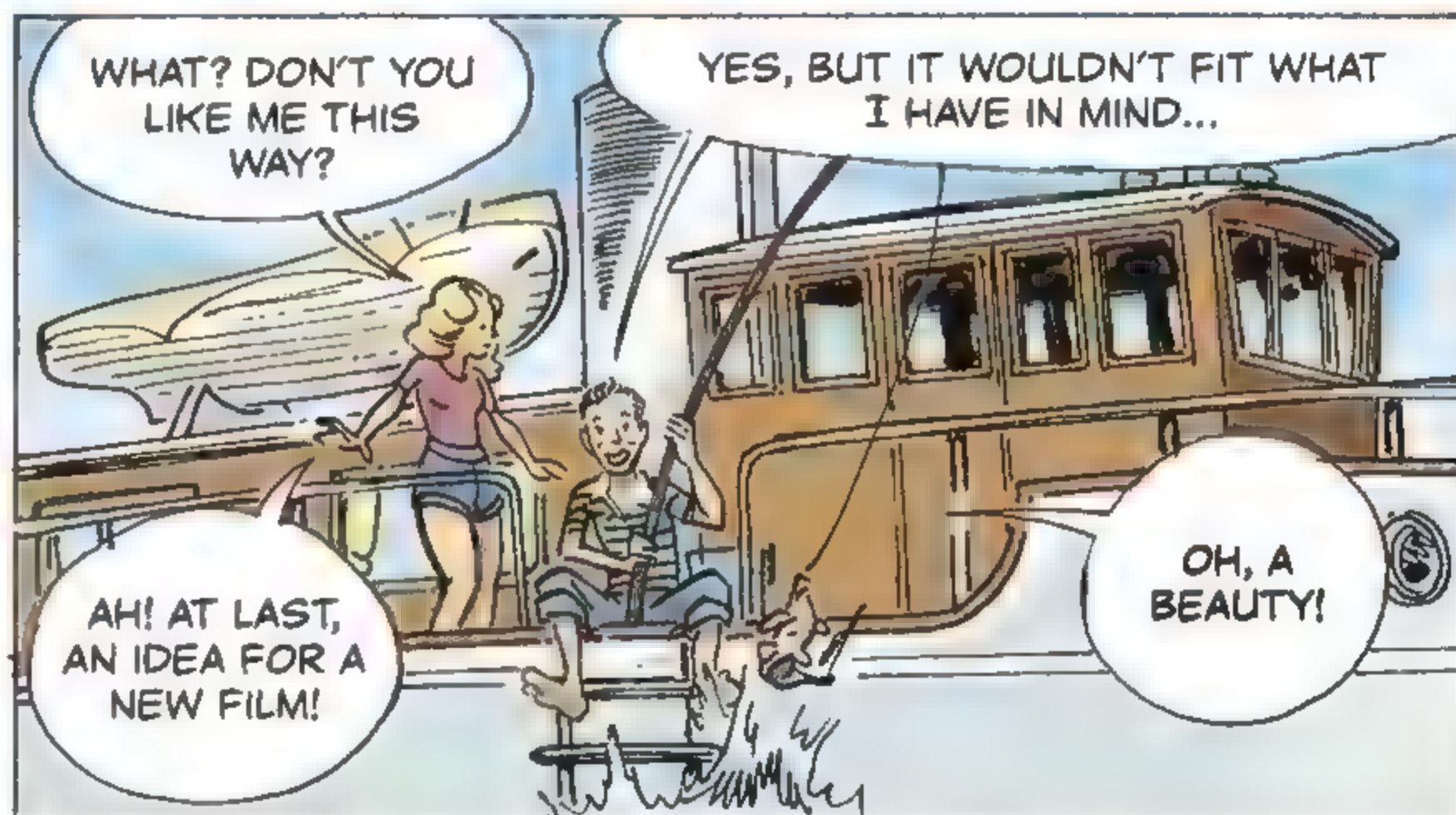
TO CATALINA.



THAT'S SOME
LOOK YOU'RE
GIVING ME!

YOU LOOK LIKE A KID! IT WOULD
BE SO WONDERFUL TO HAVE
YOU STAR IN A FILM!

BUT YOU'D HAVE TO
CHANGE BACK TO YOUR
NATURAL HAIR COLOR.
PLATINUM BLONDE
WOULDN'T WORK.

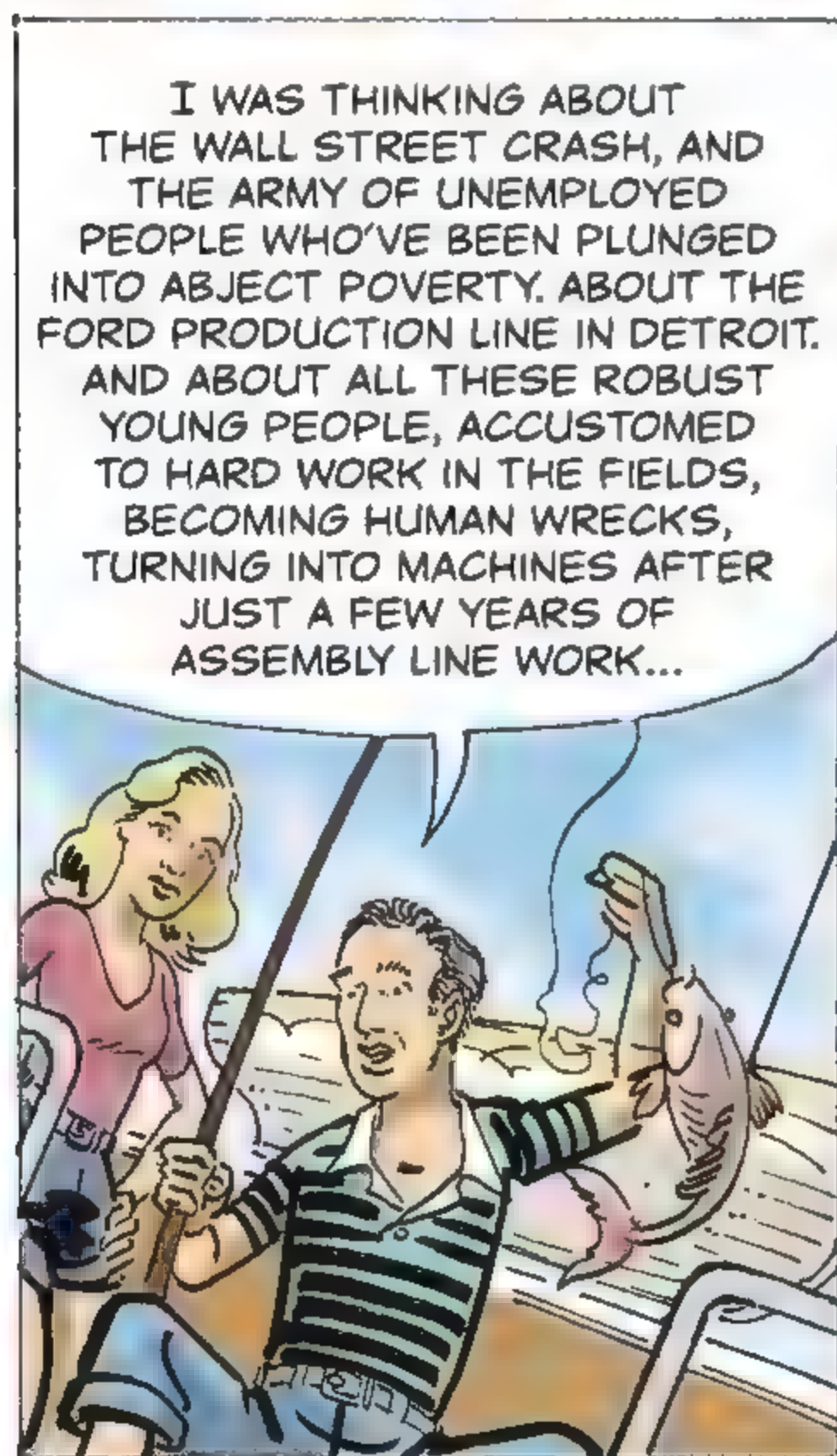


WHAT? DON'T YOU
LIKE ME THIS
WAY?

YES, BUT IT WOULDN'T FIT WHAT
I HAVE IN MIND...

AH! AT LAST,
AN IDEA FOR A
NEW FILM!

OH, A
BEAUTY!



I WAS THINKING ABOUT
THE WALL STREET CRASH, AND
THE ARMY OF UNEMPLOYED
PEOPLE WHO'VE BEEN PLUNGED
INTO ABJECT POVERTY. ABOUT THE
FORD PRODUCTION LINE IN DETROIT.
AND ABOUT ALL THESE ROBUST
YOUNG PEOPLE, ACCUSTOMED
TO HARD WORK IN THE FIELDS,
BECOMING HUMAN WRECKS,
TURNING INTO MACHINES AFTER
JUST A FEW YEARS OF
ASSEMBLY LINE WORK...



I EVEN IMAGINED A FEEDING MACHINE
THAT WOULD ENABLE THOSE POOR
SOULS TO KEEP WORKING THROUGH
LUNCHTIME.

MY TRAMP WON'T FACE OFF
AGAINST POLICEMEN, BUT AGAINST
AN ENTIRE SOCIAL SYSTEM!

SO WHERE
DO I FIT
IN?

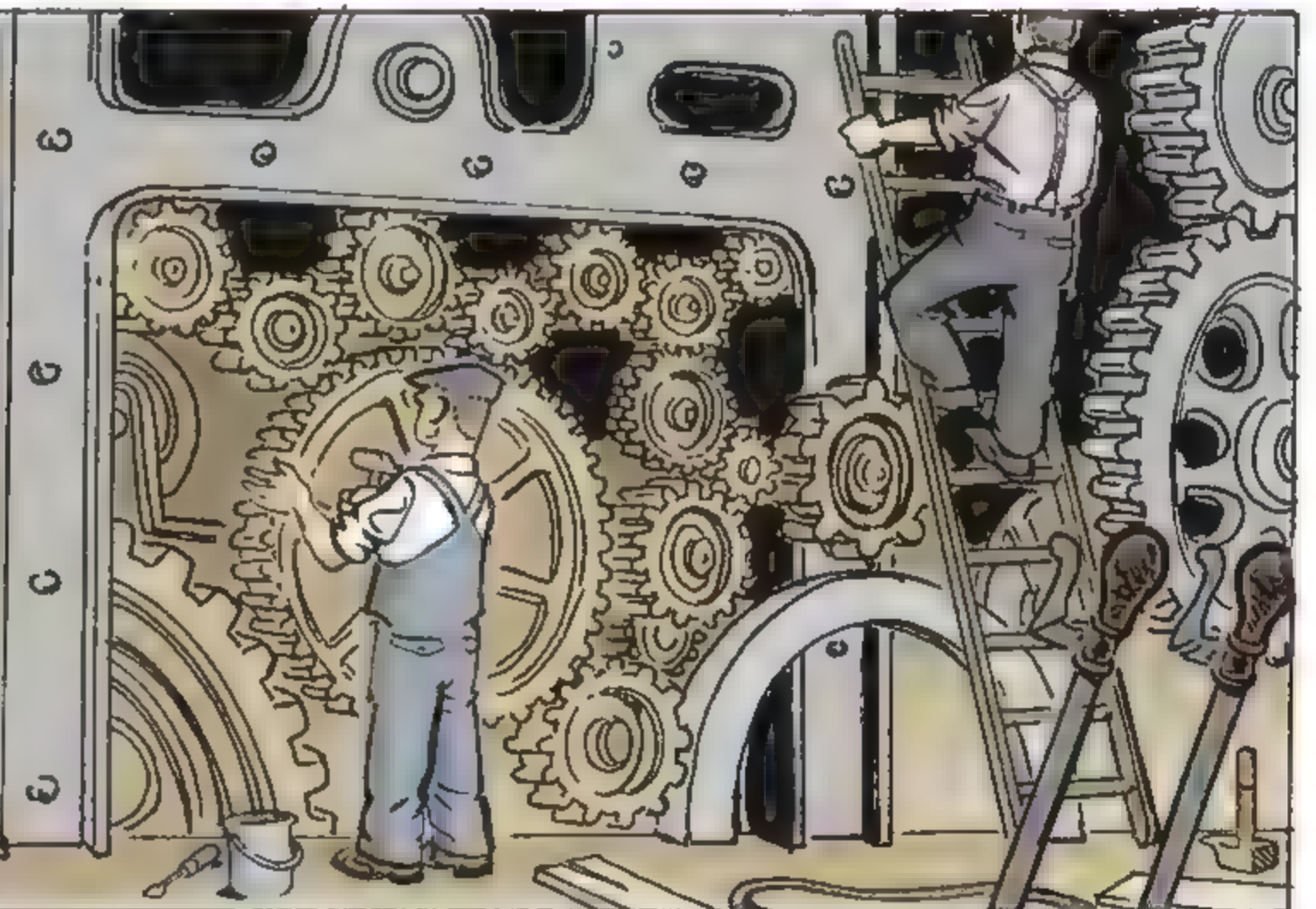


YOU? YOU'LL BE A KID WHO GETS ARRESTED
FOR STEALING BREAD, AND WHO MEETS THE
TRAMP IN A POLICE PADDY WAGON...

IT'LL BE THE STORY OF TWO
PEOPLE TRYING TO GET BY IN
THESE MODERN TIMES.

"MODERN TIMES"...
THAT'S A PRETTY
GOOD TITLE,
ACTUALLY!*

* THE NAME STUCK.



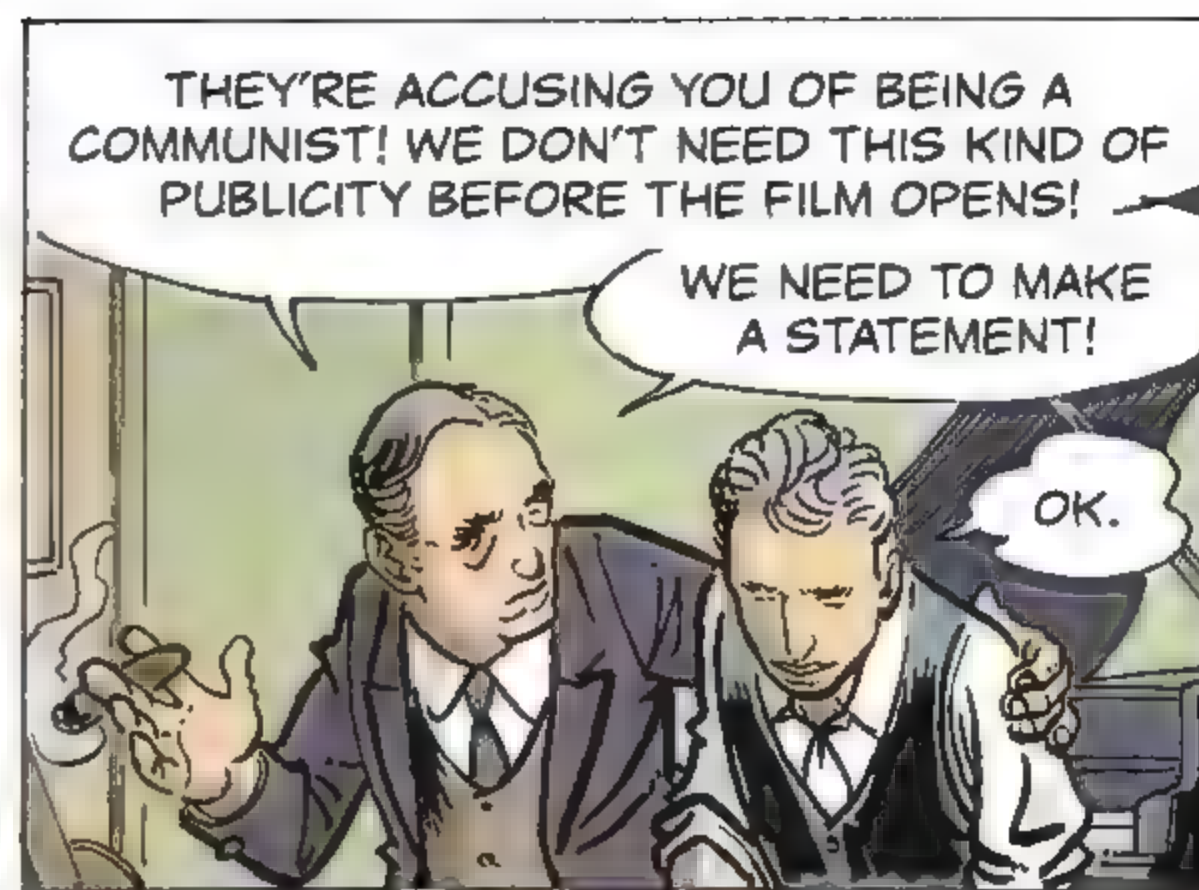
YOU SHOULDN'T HAVE SHOWN A CUT OF "MODERN TIMES" TO THE RUSSIAN MINISTER OF CINEMA. HE PROMPTLY WENT AND TOLD THE PRESS THAT IT'S AN ANTICAPITALIST FILM. YOU'RE BEING ACCUSED OF RIDICULING ROOSEVELT'S ECONOMIC PROGRAM...



...AND THE NATIONAL INDUSTRIAL RECOVERY ACT!

UH-OH...

THEY'RE ACCUSING YOU OF BEING A COMMUNIST! WE DON'T NEED THIS KIND OF PUBLICITY BEFORE THE FILM OPENS!



WE NEED TO MAKE A STATEMENT!

OK.

"OUR GOAL IS SIMPLY TO ENTERTAIN AND EARN MONEY... WITHOUT ANY SOCIAL COMMENTARY..."

PFFF... THAT SHOULD APPEASE CONSERVATIVE AMERICA!



AFTER THE FILM'S RELEASE, IN FEBRUARY 1936, CHARLIE AND PAULETTE (AND HER MOTHER) TAKE OFF FOR FIVE MONTHS--TO HONOLULU, BALI, INDOCHINA, CHINA--AND GET MARRIED!



AFTER YOU, MRS. CHAPLIN!

HEE HEE!

PHIEW! I, FOR ONE, AM THRILLED TO BE BACK HOME!

GOOD NEWS! "MODERN TIMES" IS A SUCCESS! AND WITH INTERNATIONAL SALES, WE'VE MORE THAN COVERED OUR COSTS.



BUT SHOULD I MAKE ANOTHER SILENT FILM? I'VE BEEN LUCKY SO FAR, BUT I FEEL LIKE I NEED TO MOVE ON TO TALKIES, OR I'LL FALL COMPLETELY OUT OF FASHION!

AND NOW THERE ARE FILMS IN COLOR! DISNEY'S WORKING ON "SNOW WHITE," AND THEN THERE'S "A STAR IS BORN," "ROBIN HOOD," "THE WIZARD OF OZ," AND ESPECIALLY "GONE WITH THE WIND!"



ESPECIALLY "GONE WITH THE WIND"? WHY "ESPECIALLY"?

I'M IN THE RUNNING FOR SCARLETT O'HARA...

ISN'T IT WONDERFUL?



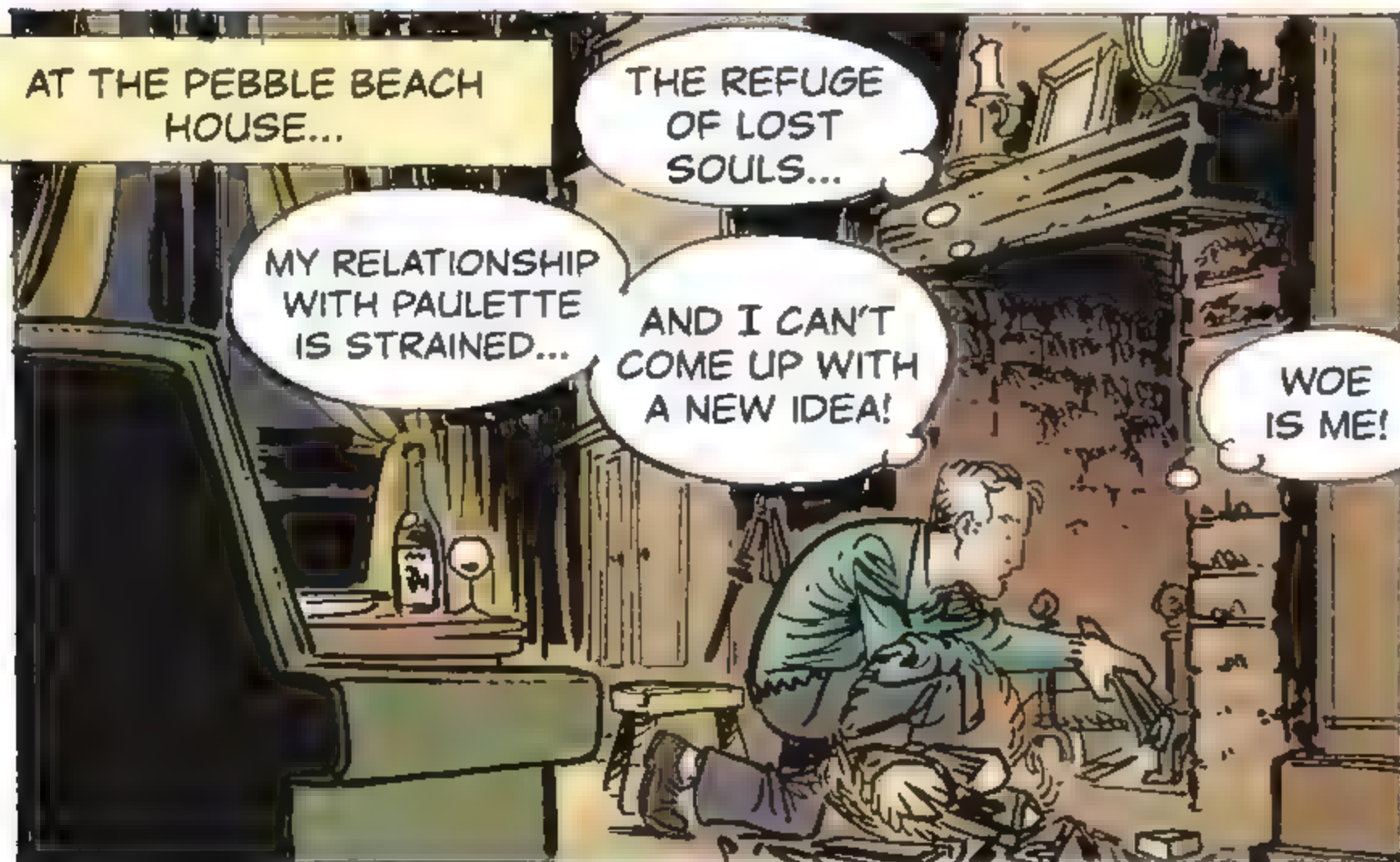
AT THE PEBBLE BEACH HOUSE...

THE REFUGE OF LOST SOULS...

MY RELATIONSHIP WITH PAULETTE IS STRAINED...

AND I CAN'T COME UP WITH A NEW IDEA!

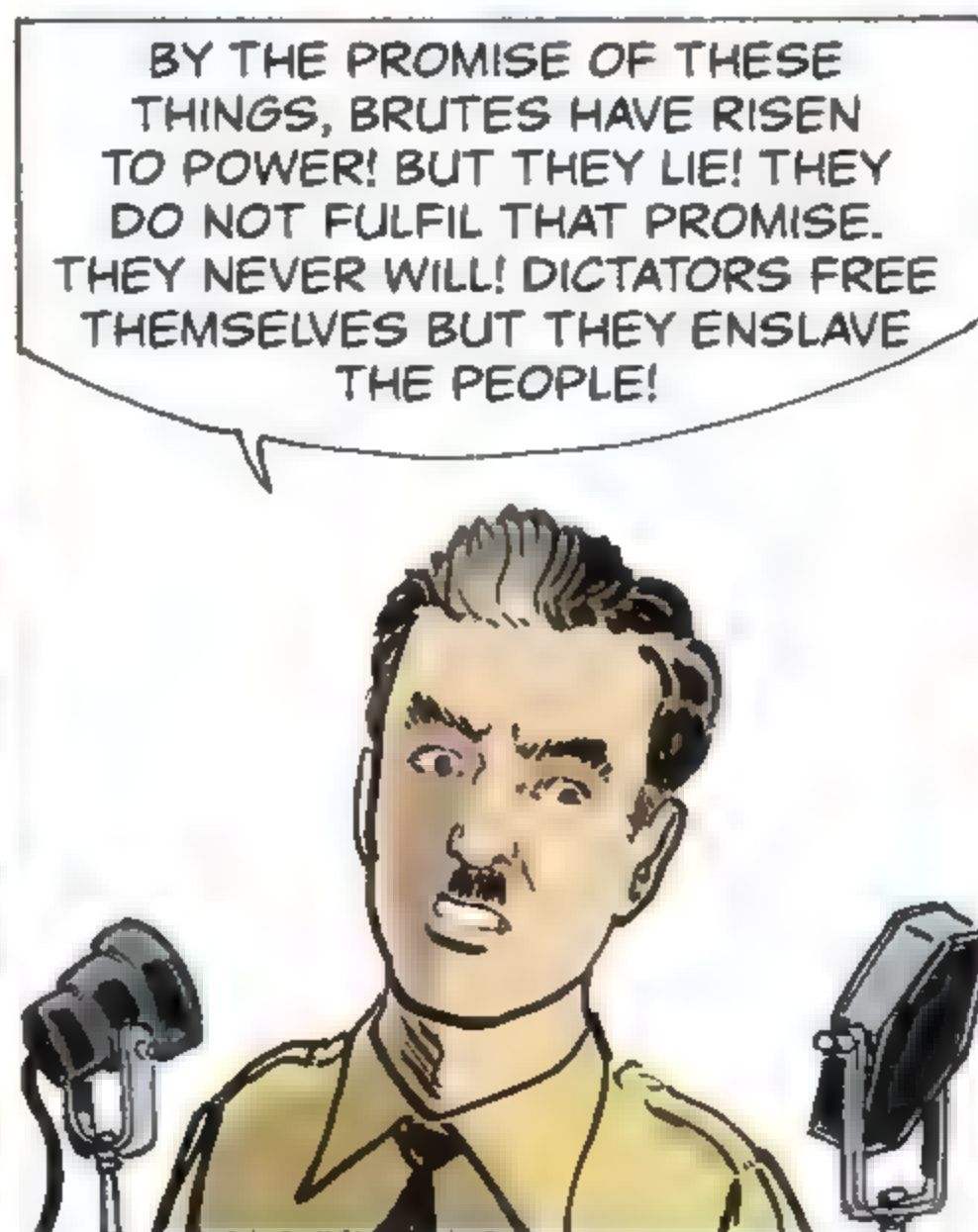
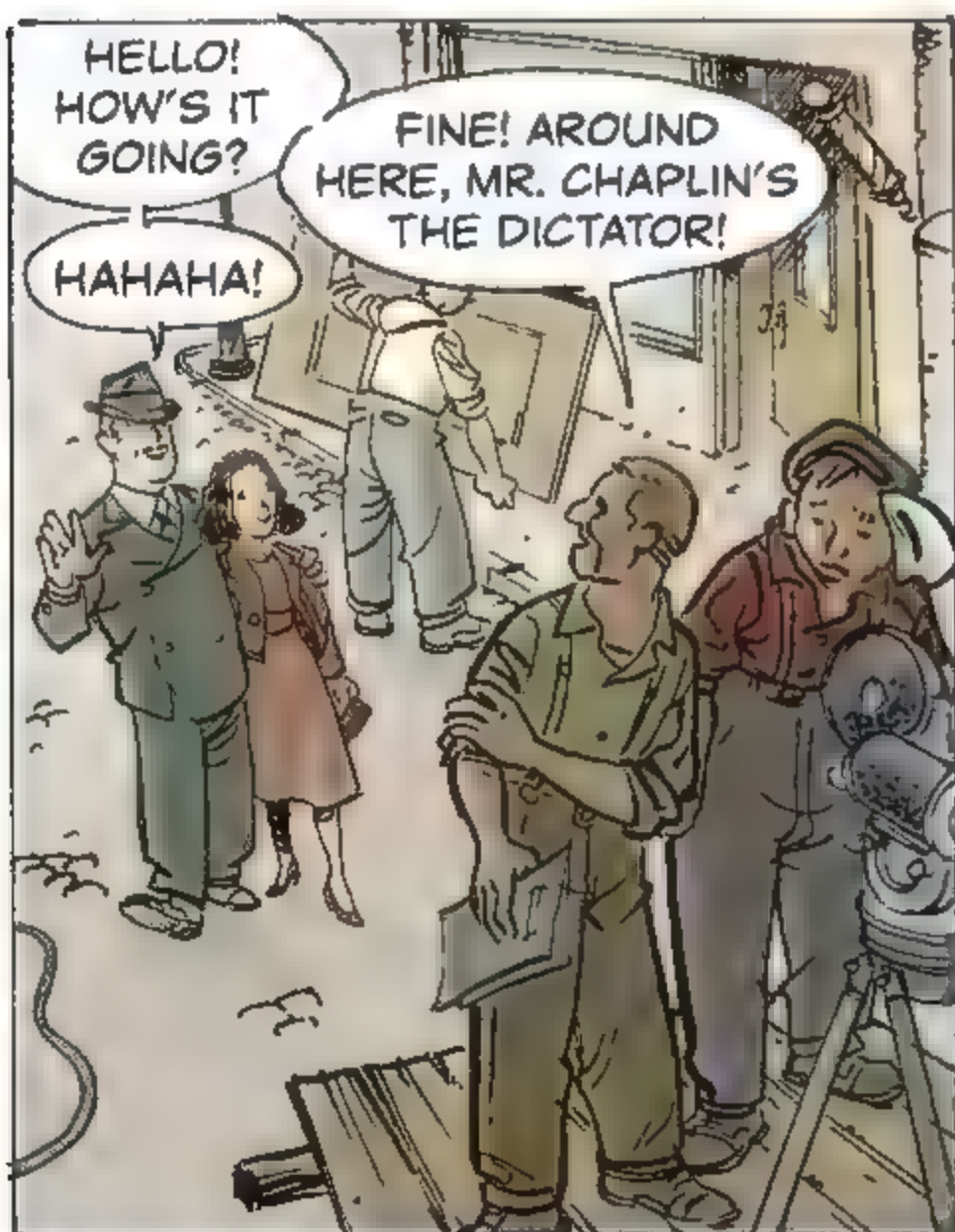
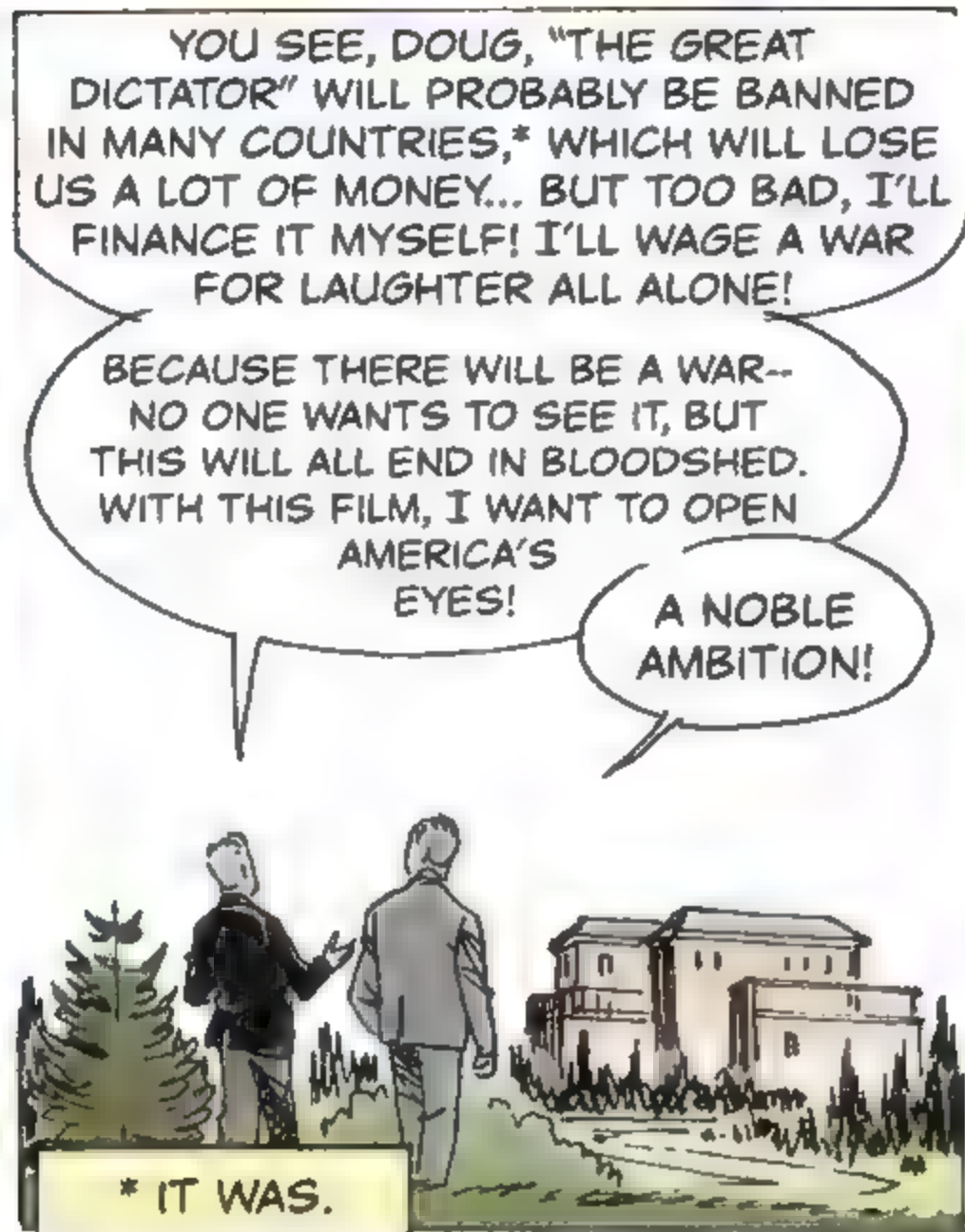
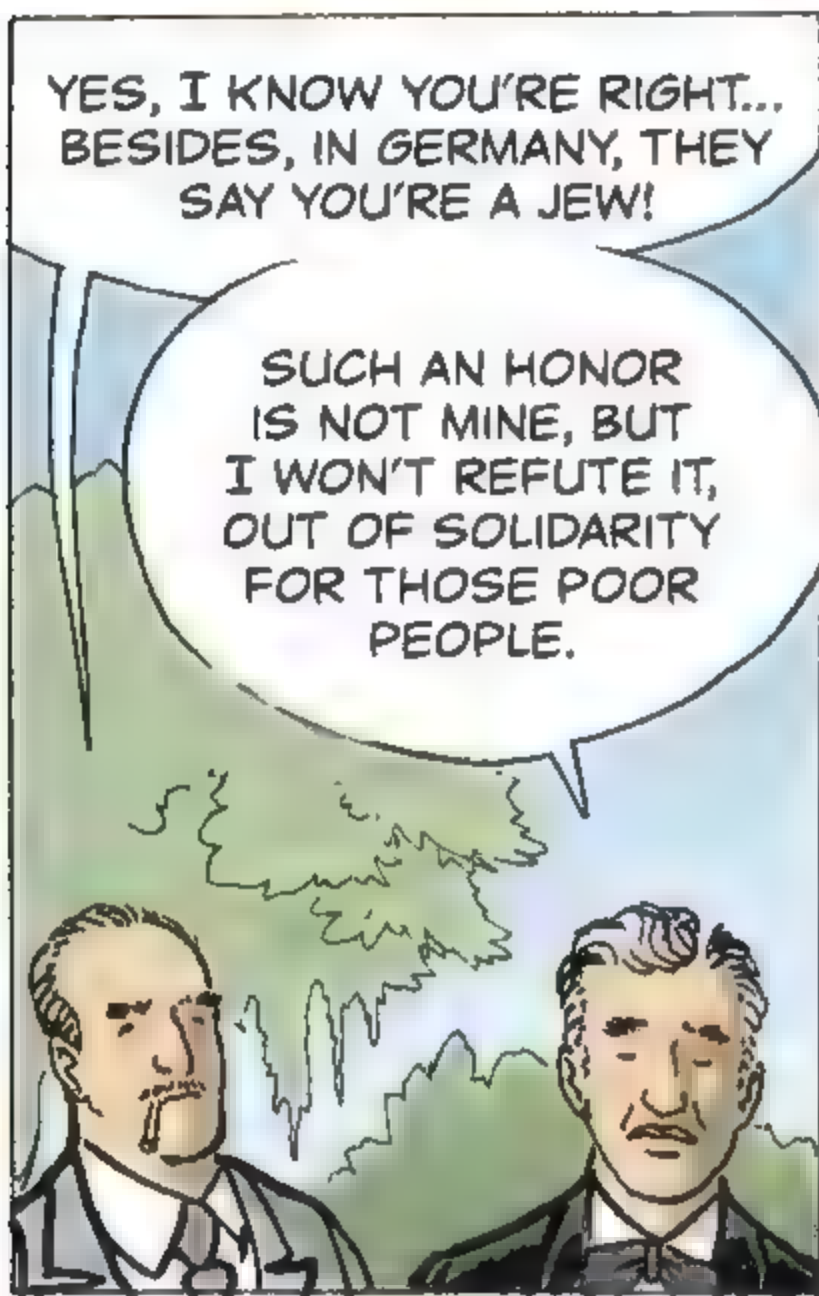
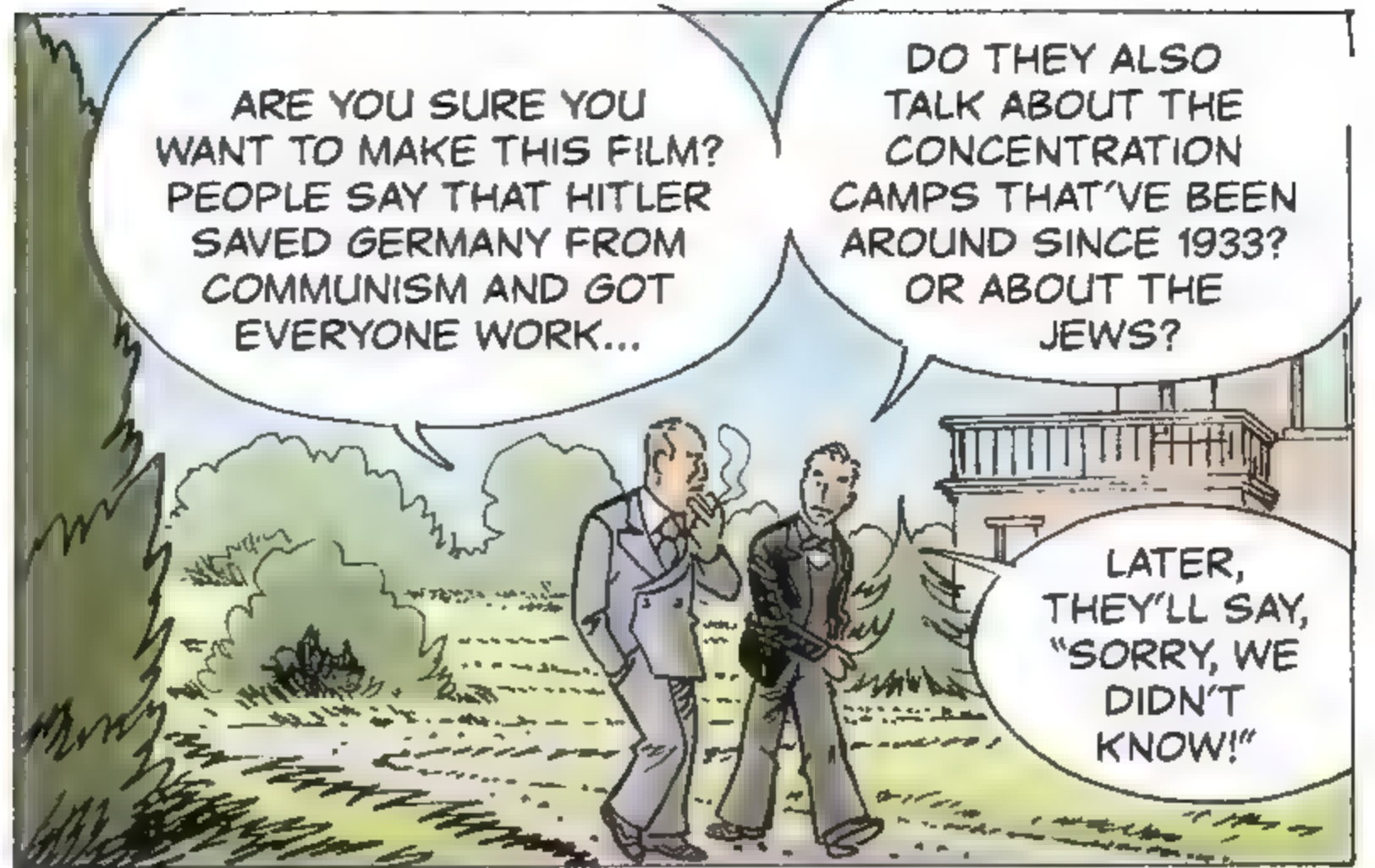
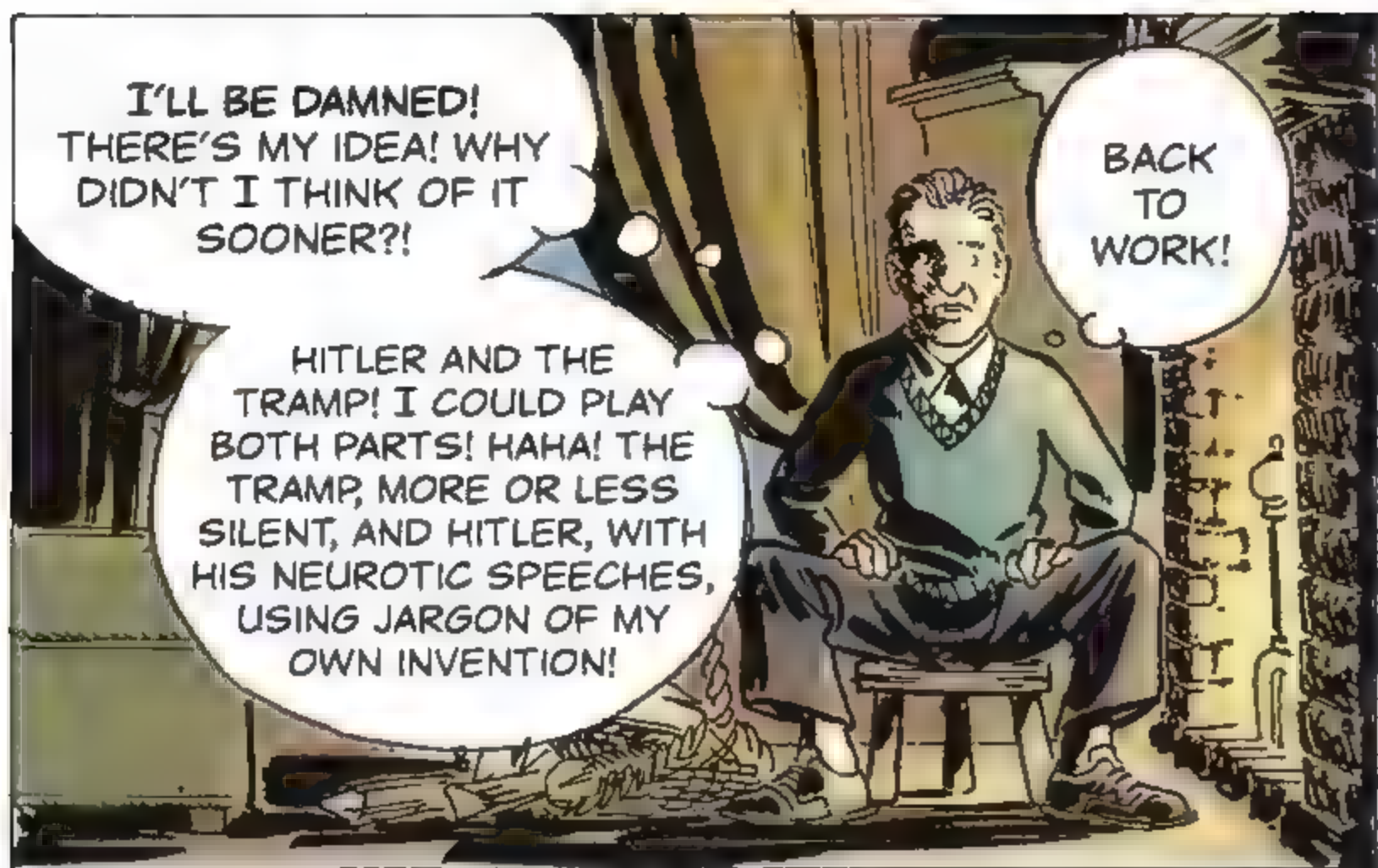
WOE IS ME!



THE NAZI CONSUL VACATIONING NEXT DOOR MAKES ME SO UNCOMFORTABLE. I HATE SEEING PEOPLE LISTEN TO HIM AS HE BLATHERS ON WITH HIS UNBEARABLY SMOOTH MANNERS.

IT REMINDS ME OF WHAT THE DIRECTOR ALEXANDER KORDA SAID--HE THINKS THAT HITLER STOLE HIS MUSTACHE FROM MY TRAMP!







I'VE NEVER SEEN SUCH A LONG SPEECH AT THE END OF A MOVIE! FOR SOMEONE WHO DIDN'T WANT TO MAKE TALKING PICTURES, YOU SURE DO TALK A LOT, OLD CHAP!

THAT WAS VERY MOVING, CHARLIE.

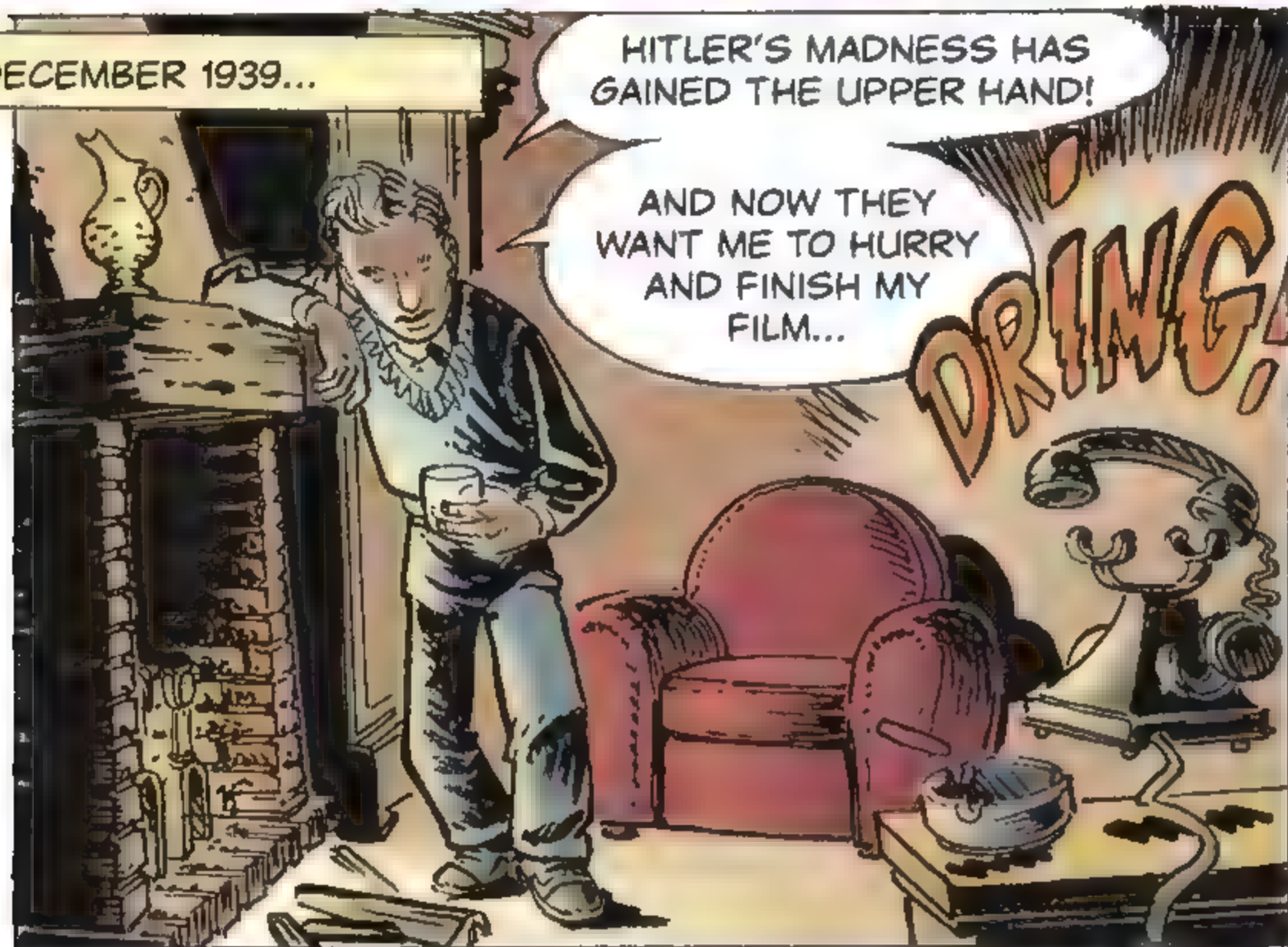


THERE GOES ROBIN HOOD, THE THIEF OF BAGDAD, ZORRO... ONLY NOW HE NEEDS HELP TO WALK UP AN INSIGNIFICANT INCLINE!



WAR!
WAR'S BEEN DECLARED IN EUROPE!

DECEMBER 1939...



HITLER'S MADNESS HAS GAINED THE UPPER HAND!

AND NOW THEY WANT ME TO HURRY AND FINISH MY FILM...

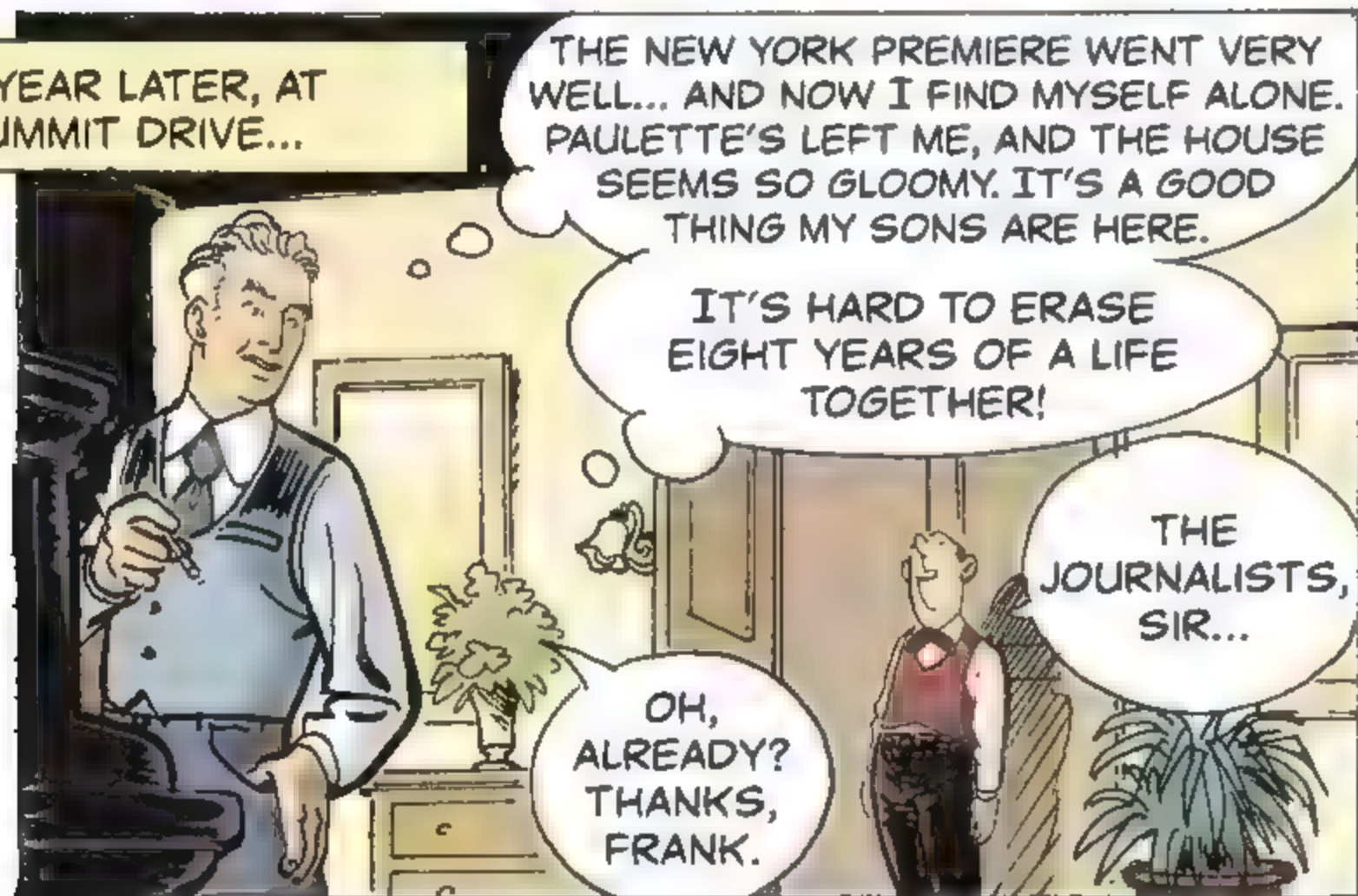
DRING!



DOUGLAS... A HEART ATTACK...

THE END OF A BEAUTIFUL ERA, AND THE START OF ANOTHER THAT LOOKS TERRIBLE!

A YEAR LATER, AT SUMMIT DRIVE...

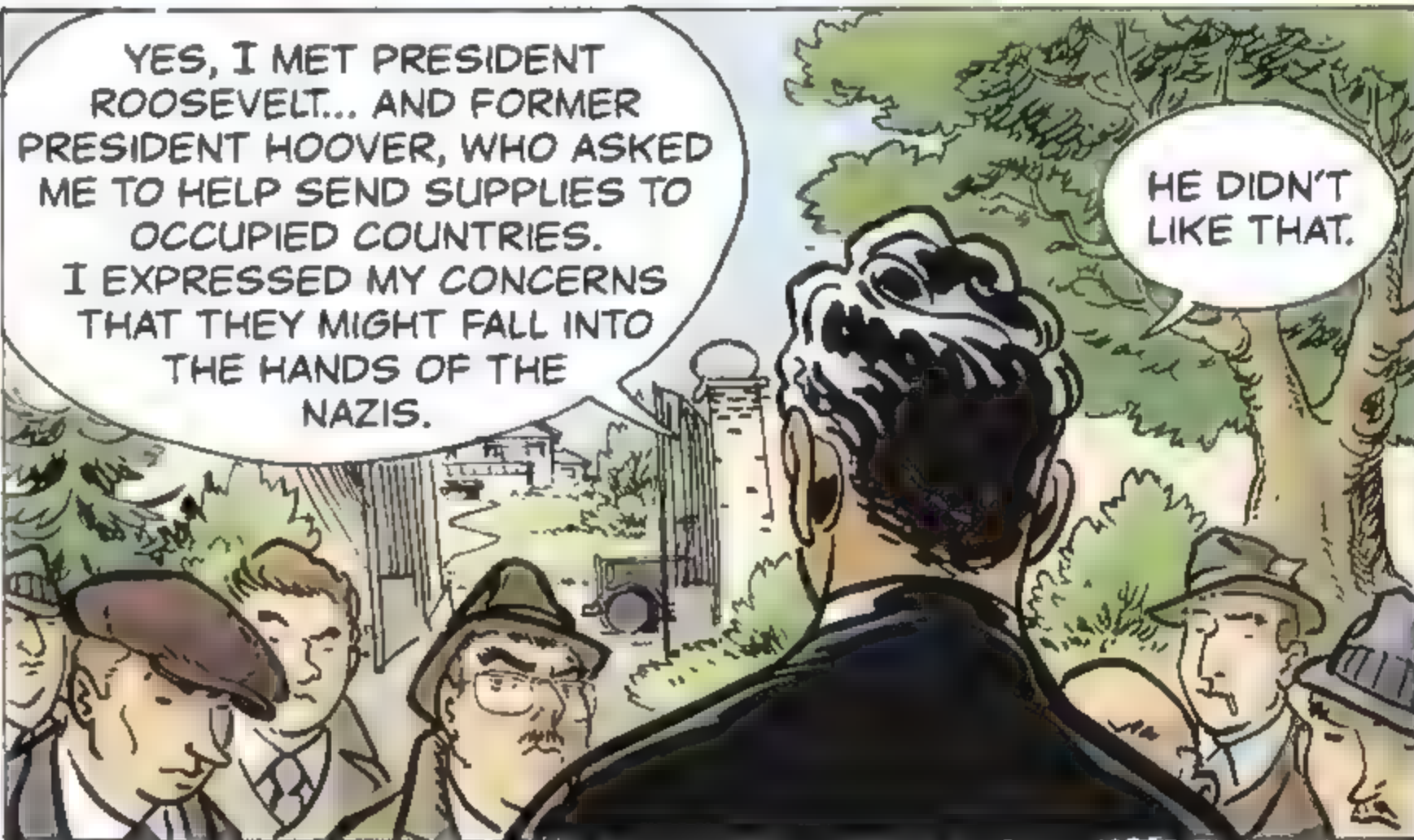


THE NEW YORK PREMIERE WENT VERY WELL... AND NOW I FIND MYSELF ALONE. PAULETTE'S LEFT ME, AND THE HOUSE SEEMS SO GLOOMY. IT'S A GOOD THING MY SONS ARE HERE.

IT'S HARD TO ERASE EIGHT YEARS OF A LIFE TOGETHER!

THE JOURNALISTS, SIR...

OH, ALREADY? THANKS, FRANK.



YES, I MET PRESIDENT ROOSEVELT... AND FORMER PRESIDENT HOOVER, WHO ASKED ME TO HELP SEND SUPPLIES TO OCCUPIED COUNTRIES. I EXPRESSED MY CONCERNS THAT THEY MIGHT FALL INTO THE HANDS OF THE NAZIS.

HE DIDN'T LIKE THAT.



IN THE STREETS OF NEW YORK, I HEARD A FELLOW PRAISING A SOCIETY WITHOUT JEWS. APART FROM ONE WOMAN, MOST PEOPLE REMAINED SCANDALOUSLY, SILENTLY APATHETIC. WE'RE SLOWLY LEARNING WHAT'S TRULY HAPPENING IN THE CONCENTRATION CAMPS. WOULD I HAVE MADE MY FILM IF I'D KNOWN ABOUT ALL THIS HORROR?



YOU'RE ACCUSED OF PROMOTING COMMUNISM TO AUDIENCES IN THE FINAL SPEECH OF "THE GREAT DICTATOR"...

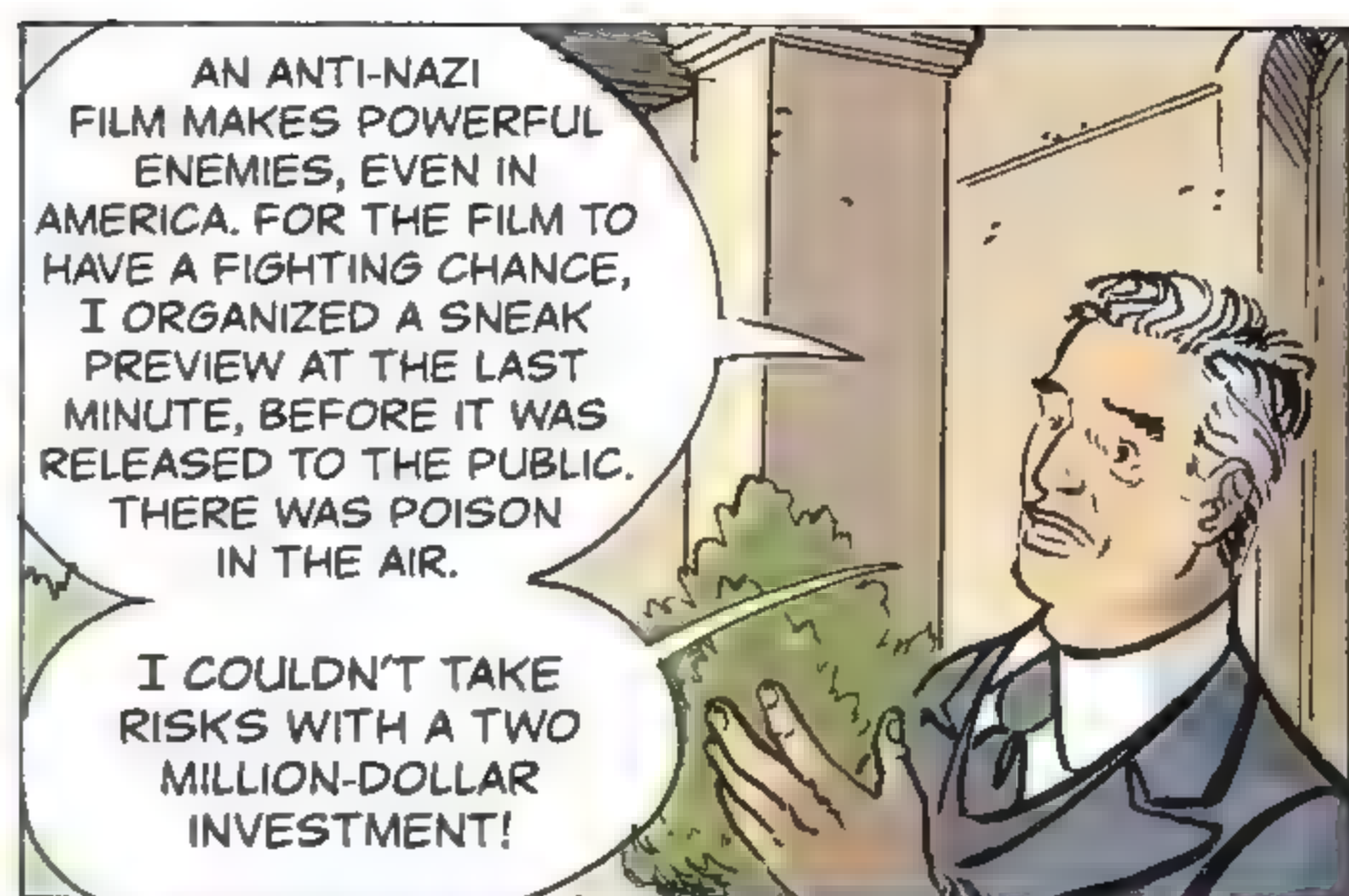
OH, I'M GETTING USED TO THAT!

ARE YOU SURE YOU DON'T WANT ANYTHING TO DRINK, GENTLEMEN?



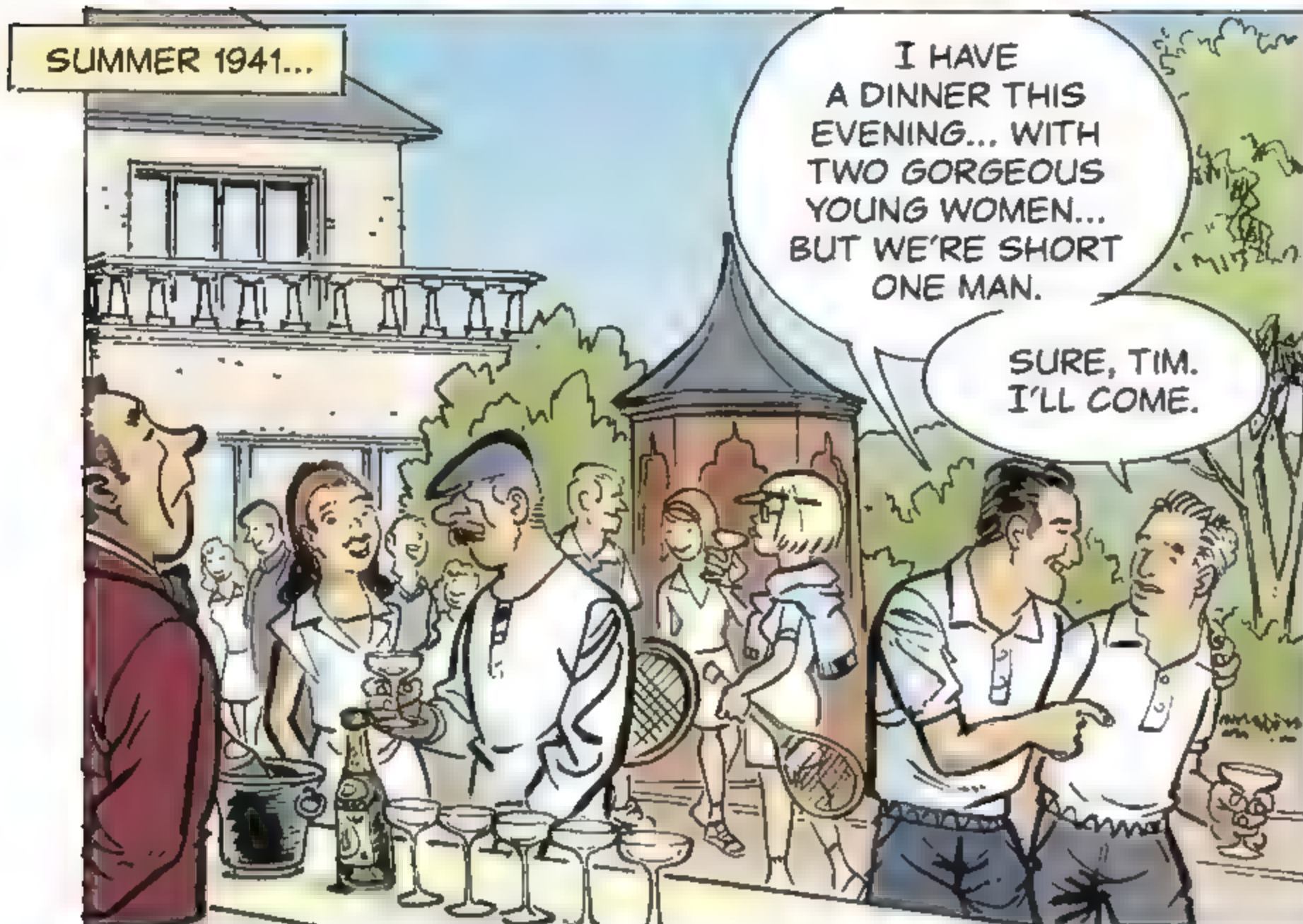
YOU LEFT FOR THE NEW YORK PREMIERE WITHOUT BOTHERING TO TALK TO THE LOCAL PRESS! WE DON'T LIKE THAT ONE BIT!

AH!
NOW I UNDERSTAND YOUR HOSTILITY...



AN ANTI-NAZI FILM MAKES POWERFUL ENEMIES, EVEN IN AMERICA. FOR THE FILM TO HAVE A FIGHTING CHANCE, I ORGANIZED A SNEAK PREVIEW AT THE LAST MINUTE, BEFORE IT WAS RELEASED TO THE PUBLIC. THERE WAS POISON IN THE AIR.

I COULDN'T TAKE RISKS WITH A TWO MILLION-DOLLAR INVESTMENT!



SUMMER 1941...

I HAVE A DINNER THIS EVENING... WITH TWO GORGEOUS YOUNG WOMEN... BUT WE'RE SHORT ONE MAN.

SURE, TIM. I'LL COME.



JOAN BARRY.

IT'S A PLEASURE TO MEET YOU, MR. CHAPLIN.

HMM... HER "UPPER REGIONAL DOMES" ARE IMMENSELY EXPANSIVE...*

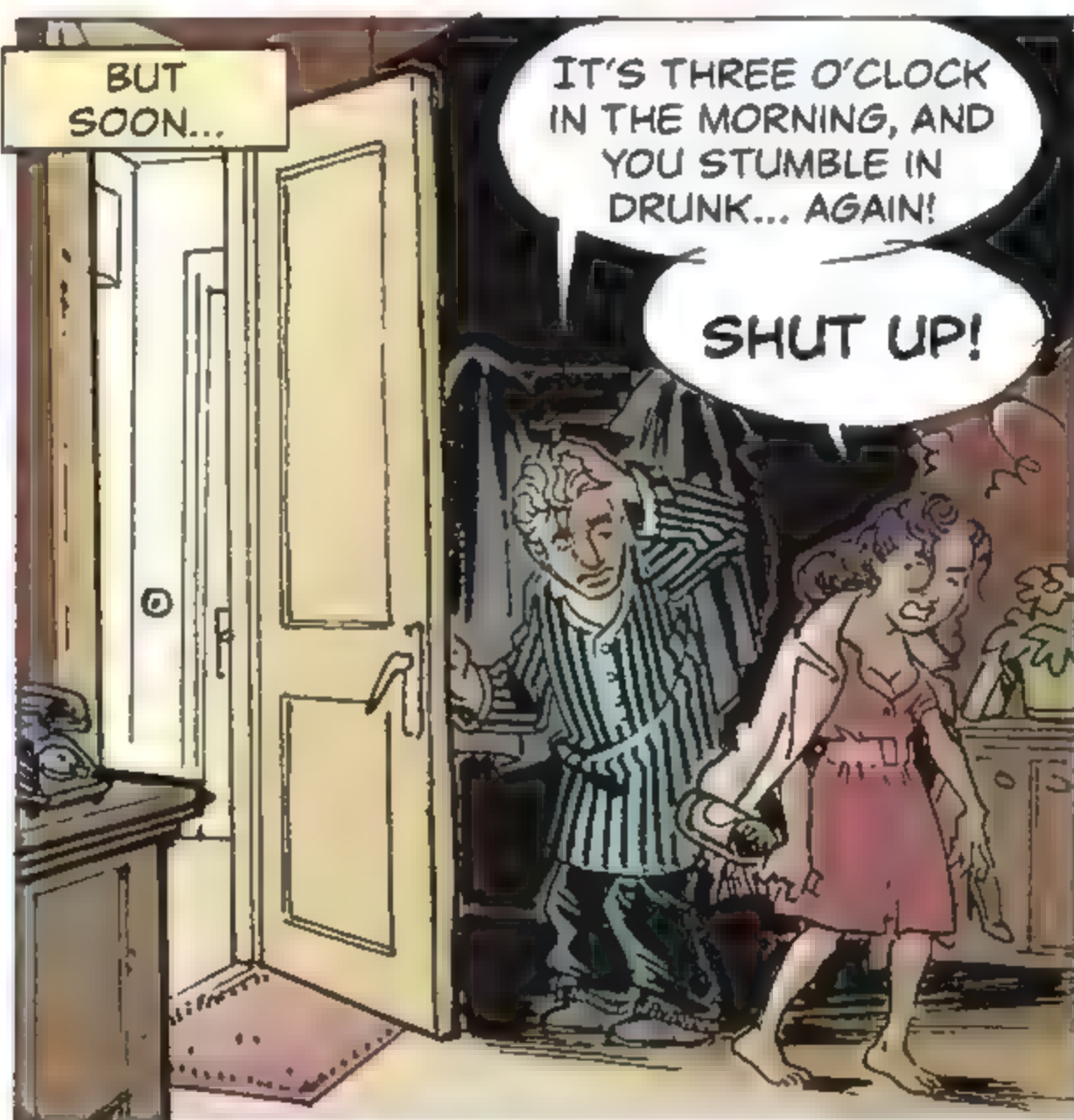


"SHADOW AND SUBSTANCE," THE PLAY BY PAUL VINCENT CARROLL,** WOULD MAKE AN EXCELLENT FILM. YOU'RE VERY PHOTOGENIC, AND THE WAY YOU READ THE TEXT WAS REMARKABLE.

I'M GOING TO ENROLL YOU IN DRAMA CLASSES AT MAX REINHARDT'S ACTING SCHOOL. I'M SURE YOU'LL MAKE SPARKS FLY!

LIKE YOU DO IN BED!

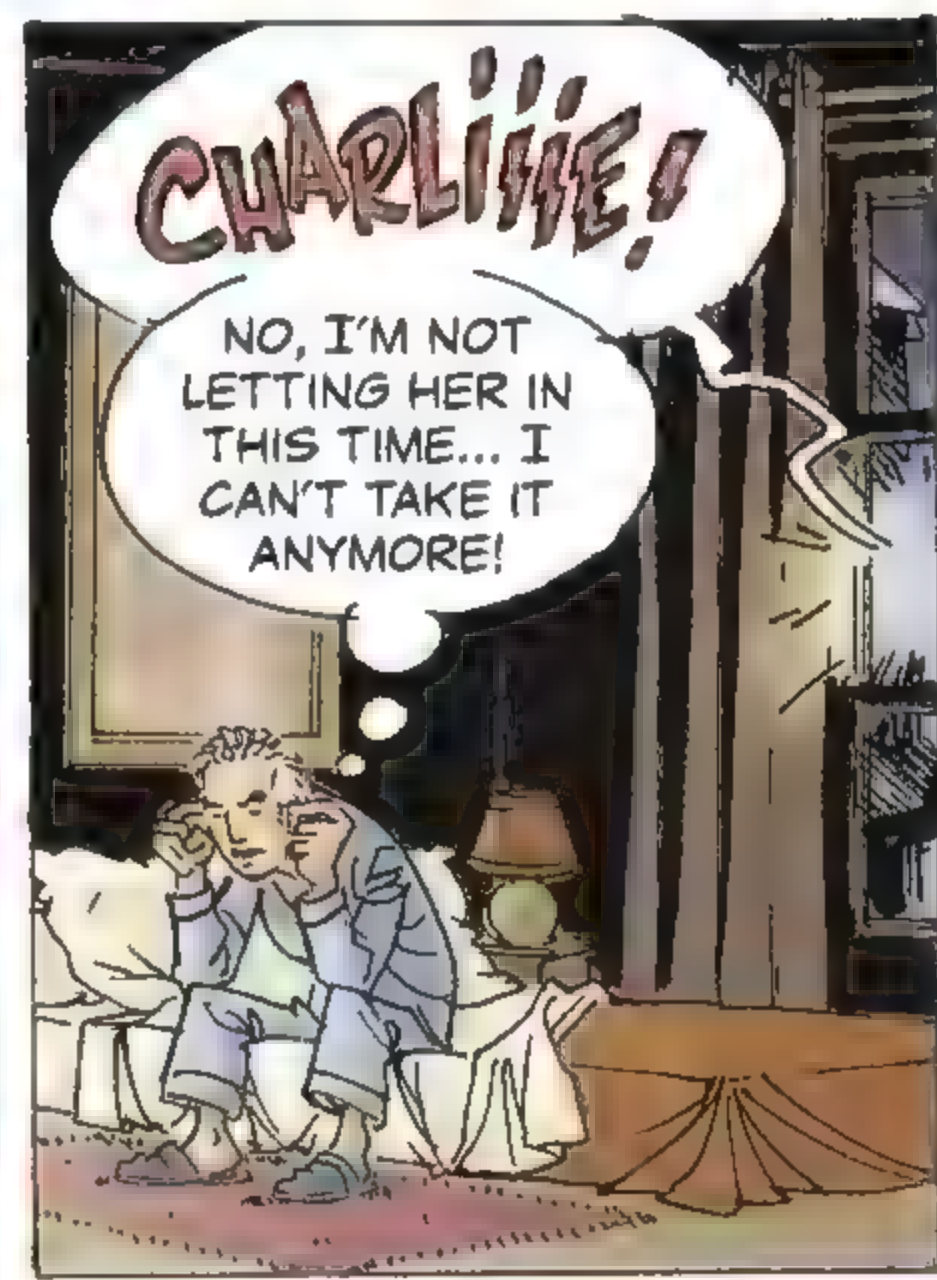
** AN IRISH PLAYWRIGHT.



BUT SOON...

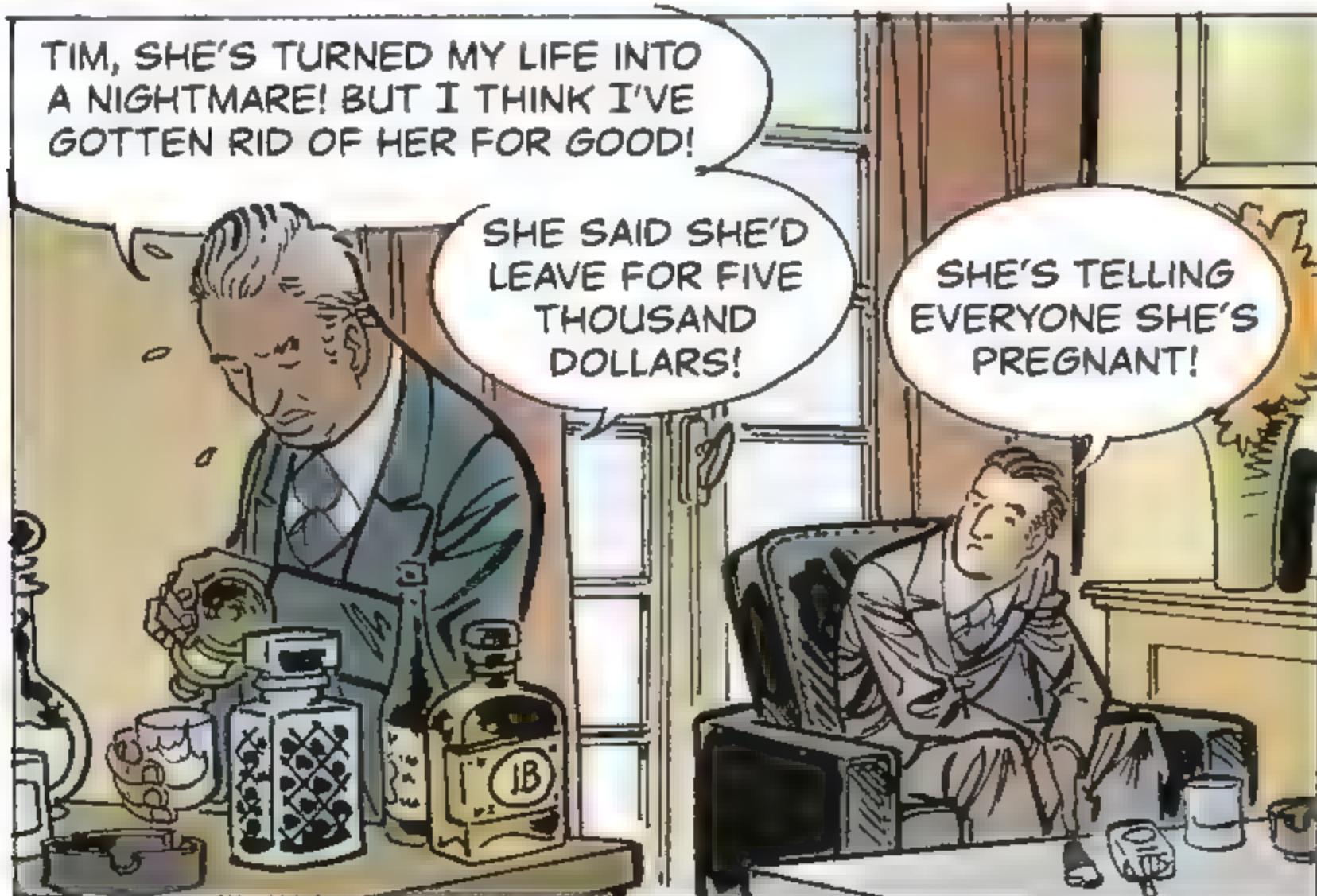
IT'S THREE O'CLOCK IN THE MORNING, AND YOU STUMBLE IN DRUNK... AGAIN!

SHUT UP!



CHARLIE!

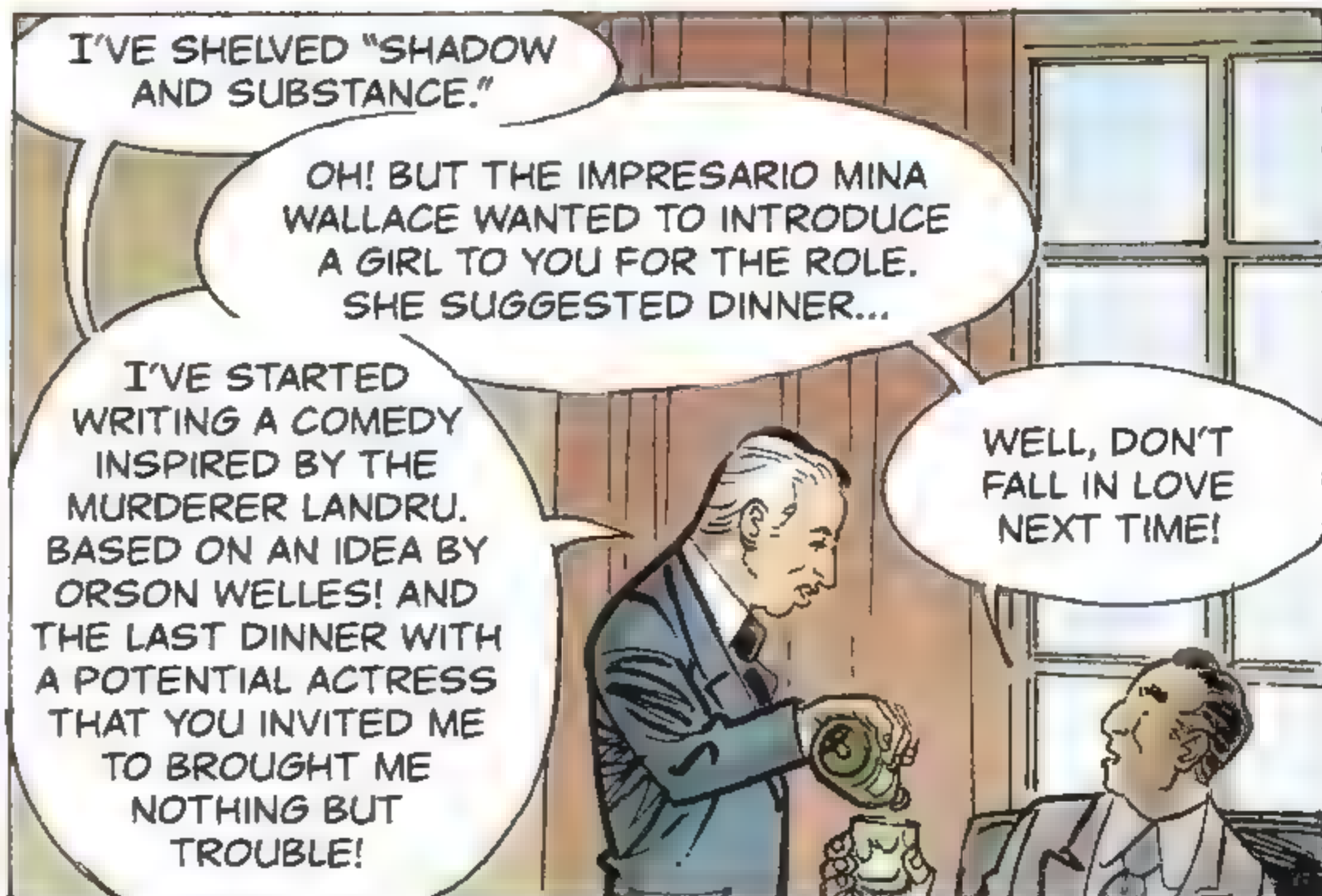
NO, I'M NOT LETTING HER IN THIS TIME... I CAN'T TAKE IT ANYMORE!



TIM, SHE'S TURNED MY LIFE INTO A NIGHTMARE! BUT I THINK I'VE GOTTEN RID OF HER FOR GOOD!

SHE SAID SHE'D LEAVE FOR FIVE THOUSAND DOLLARS!

SHE'S TELLING EVERYONE SHE'S PREGNANT!



I'VE SHELVED "SHADOW AND SUBSTANCE."

OH! BUT THE IMPRESARIO MINA WALLACE WANTED TO INTRODUCE A GIRL TO YOU FOR THE ROLE. SHE SUGGESTED DINNER...

I'VE STARTED WRITING A COMEDY INSPIRED BY THE MURDERER LANDRU. BASED ON AN IDEA BY ORSON WELLES! AND THE LAST DINNER WITH A POTENTIAL ACTRESS THAT YOU INVITED ME TO BROUGHT ME NOTHING BUT TROUBLE!

WELL, DON'T FALL IN LOVE NEXT TIME!

* THIS IS HOW CHAPLIN WOULD LATER DESCRIBE HER.

OCTOBER 1942...

I ASSUME YOU MUST BE OONA O'NEILL. MISS WALLACE WANTED TO INTRODUCE US.

OH... MR. CHAPLIN... I...

OH... MR.
CHAPLIN...
I...



UH...
YOU'RE THE
DAUGHTER OF
THE FAMOUS
PLAYWRIGHT,
AREN'T
YOU?

YES, YES...
OH, MR. CHAPLIN,
I'M SO HAPPY
TO MEET
YOU!

YES, YES...
OH, MR. CHAPLIN,
I'M SO HAPPY
TO MEET
YOU!

SPEAKING SO OPENLY AND FREQUENTLY ABOUT WAR RELIEF FOR RUSSIA HAS MADE YOU AN ENEMY OF J. EDGAR HOOVER, THE DIRECTOR OF THE F.B.I.

HE'S ALWAYS HAD IT IN FOR ME...

HAVEN'T YOU NOTICED THE LACK OF INVITATIONS TO

HAVEN'T YOU
NOTICED THE LACK
OF INVITATIONS TO
RECEPTIONS?
PEOPLE ARE
AVOIDING YOU!

I'M NOT A COMMUNIST, I'M A HUMAN BEING! A COMMUNIST SUFFERS LIKE THE REST OF US IF HE LOSES AN ARM OR A LEG. A COMMUNIST MOTHER CRIES LIKE ANY OTHER AT THE LOSS OF A CHILD!

RECEPTIONS? PEOPLE ARE AVOIDING YOU!

HOOVER WILL COME FOR YOU SOONER OR LATER. BE CAREFUL! CERTAIN PAPERS ARE ALREADY ACCUSING YOU OF BEING UN-AMERICAN.

RIDICULOUS! LET'S TALK ABOUT SOMETHING ELSE!

**RIDICULOUS!
LET'S TALK
ABOUT
SOMETHING
ELSE!**

THE GIRL IN "SHADOW AND SUBSTANCE" IS VERY YOUNG...

WHAT A COINCIDENCE --OONA'S SEVENTEEN!

WHAT A
COINCIDENCE
--OONA'S
SEVENTEEN!

TWO MONTHS LATER...

THE SCRIPT'S FINISHED...

IF I CAN CAPTURE OONA'S CHARM ON FILM, THE MOVIE WILL BE A SUCCESS!

IF I CAN
CAPTURE OONA'S
CHARM ON FILM,
THE MOVIE WILL
BE A SUCCESS!

JOAN?!
WHAT—

IF YOU DON'T TAKE
ME BACK, I'LL KILL
MYSELF, CHARLIE!

DROP
THAT
GUN!

DAD

**DROP
THAT
GUN!**

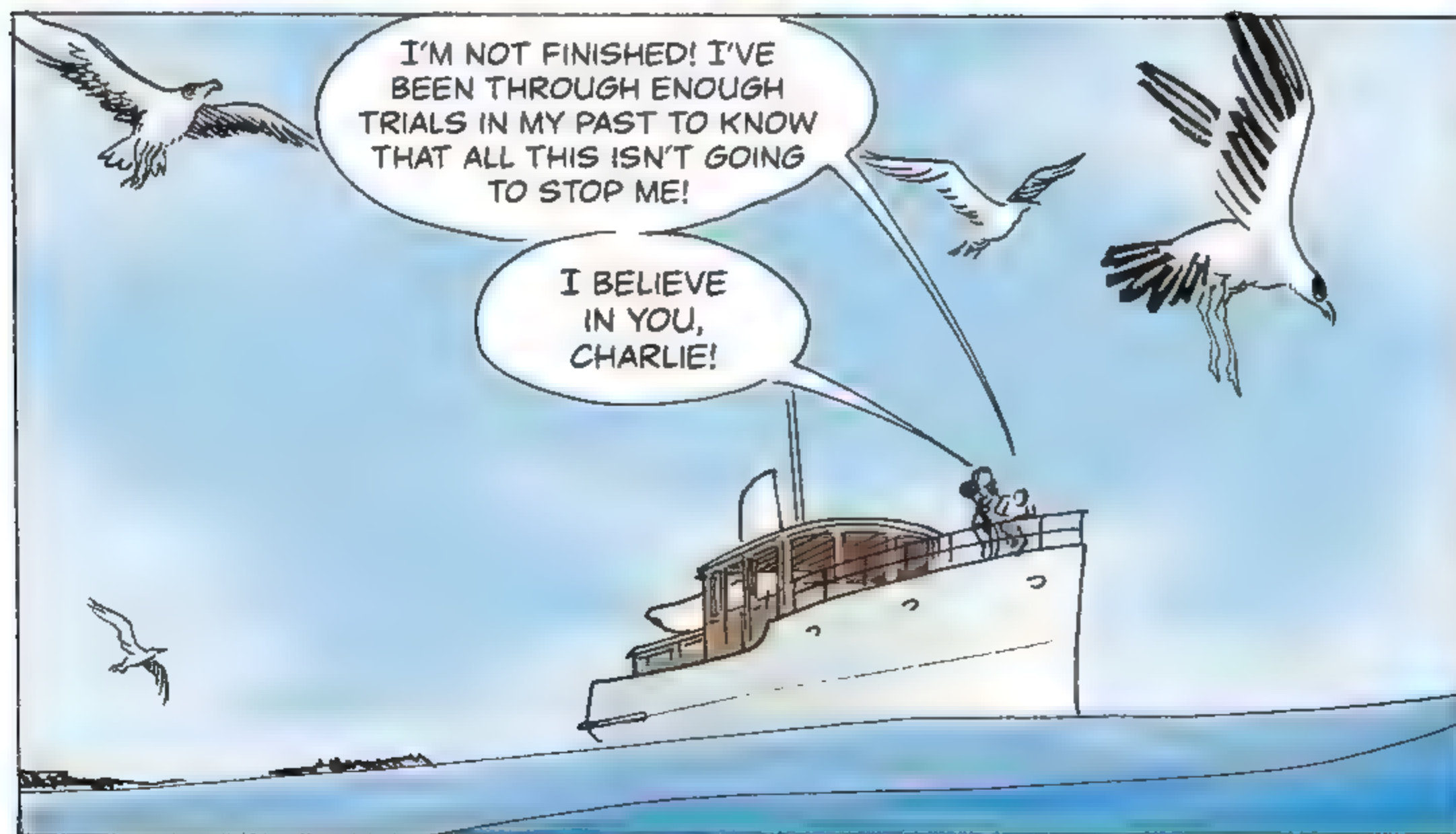
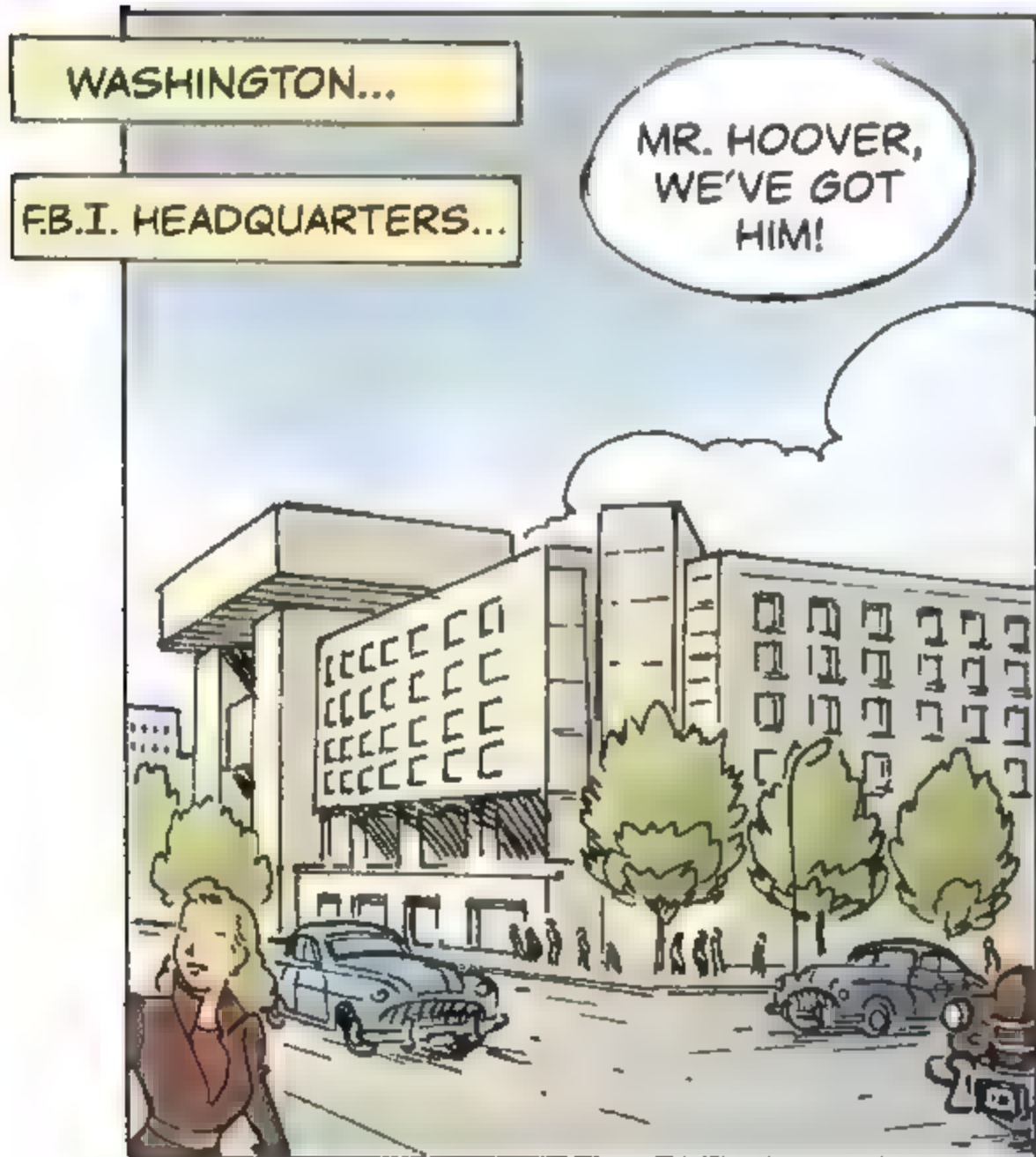
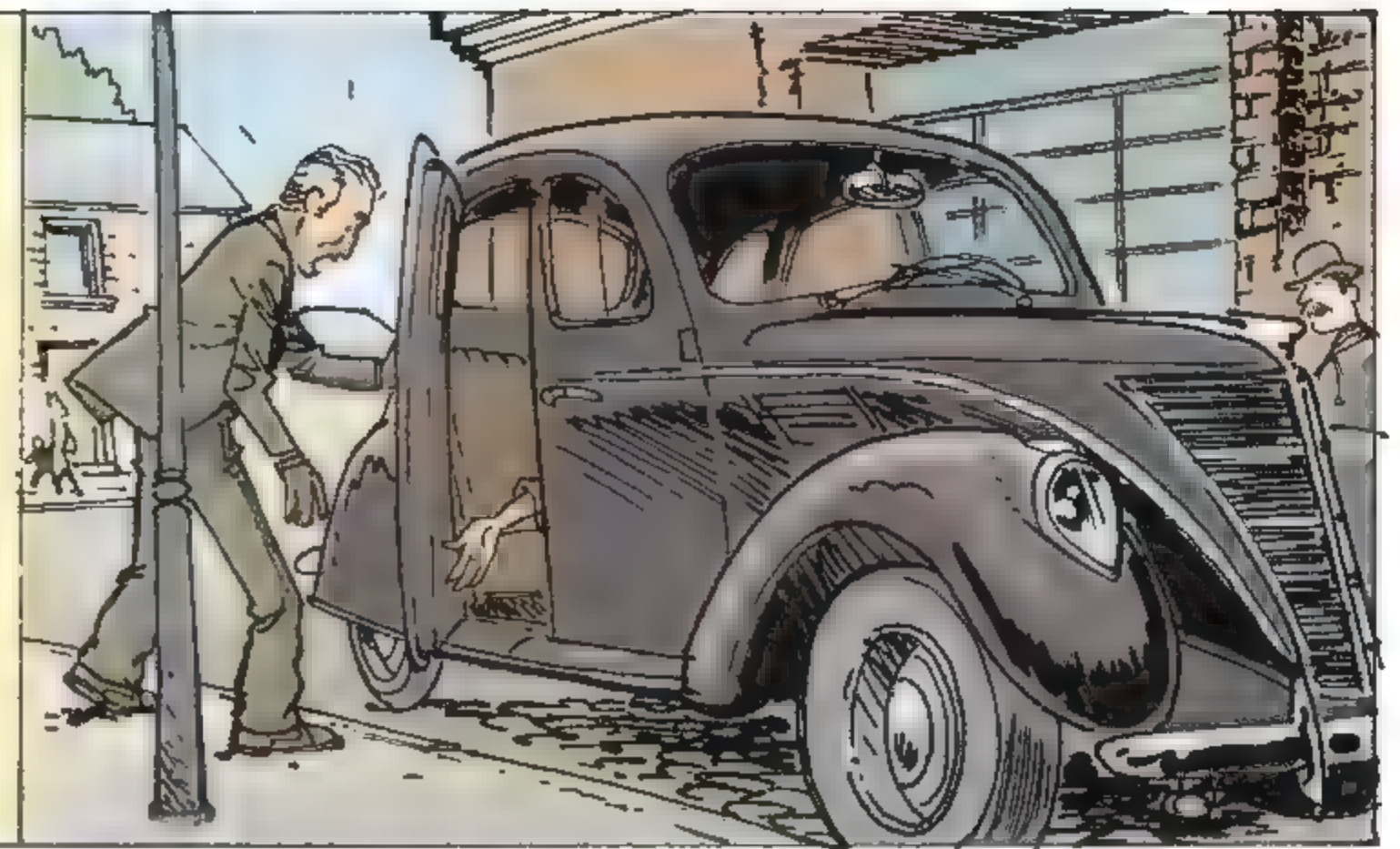
BOYS, GO BACK TO YOUR ROOM! EVERYTHING'S FINE...

WHY?

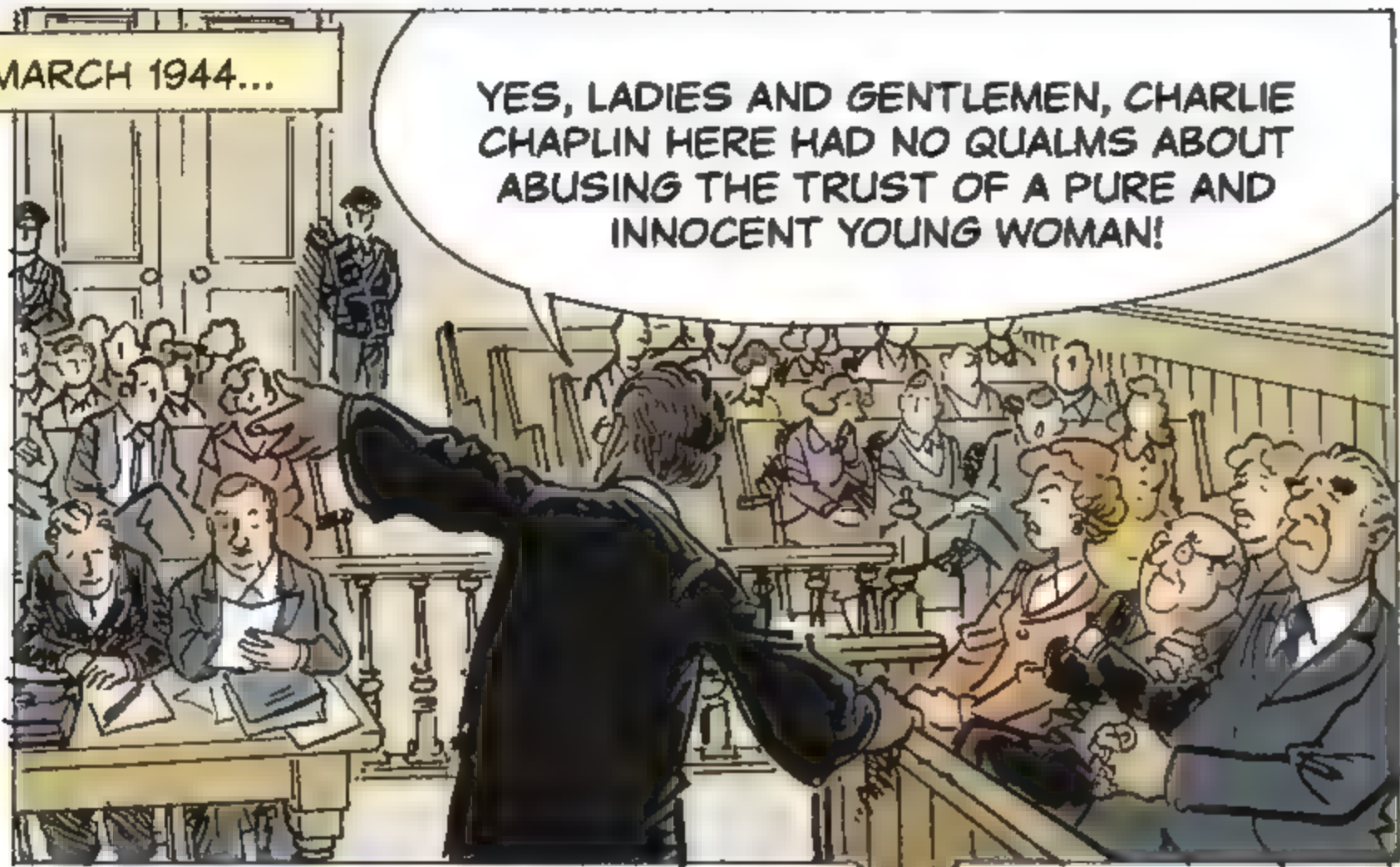
BOYS, GO BACK TO YOUR ROOM!
EVERYTHING'S FINE...



ONE DAY, I FIND HER SCREAMING ON MY LAWN... AND ANOTHER DAY, ON THE BACKSEAT OF MY CAR, IN HER PAJAMAS, AFTER HAVING SWALLOWED IODINE TO FAKE A SUICIDE!

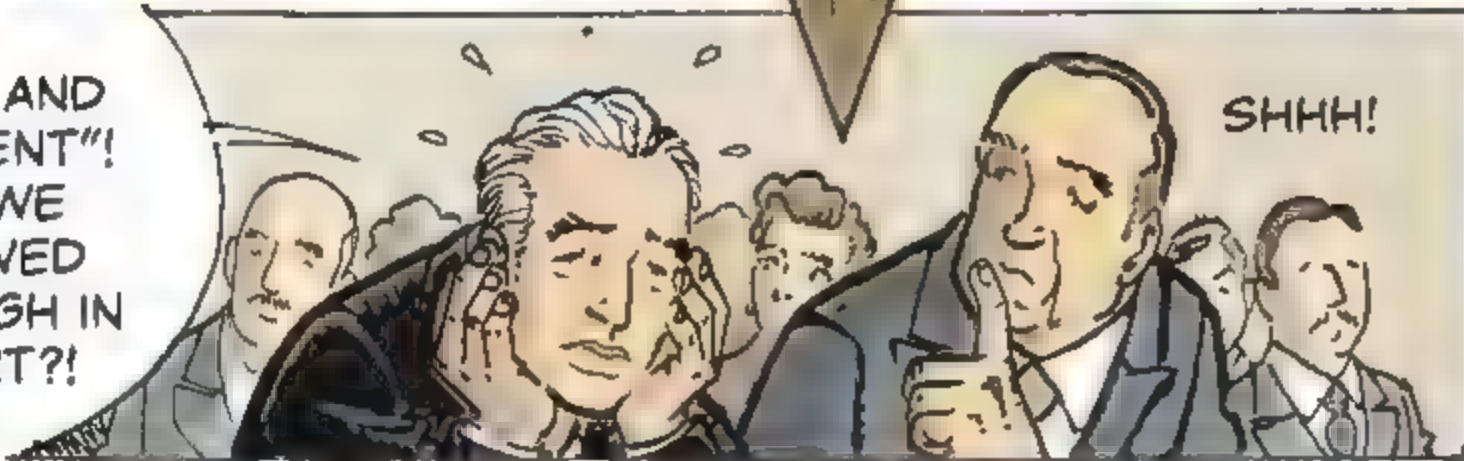


MARCH 1944...



YES, LADIES AND GENTLEMEN, CHARLIE CHAPLIN HERE HAD NO QUALMS ABOUT ABUSING THE TRUST OF A PURE AND INNOCENT YOUNG WOMAN!

"PURE AND INNOCENT"! ARE WE ALLOWED TO LAUGH IN COURT?!



SHHH!

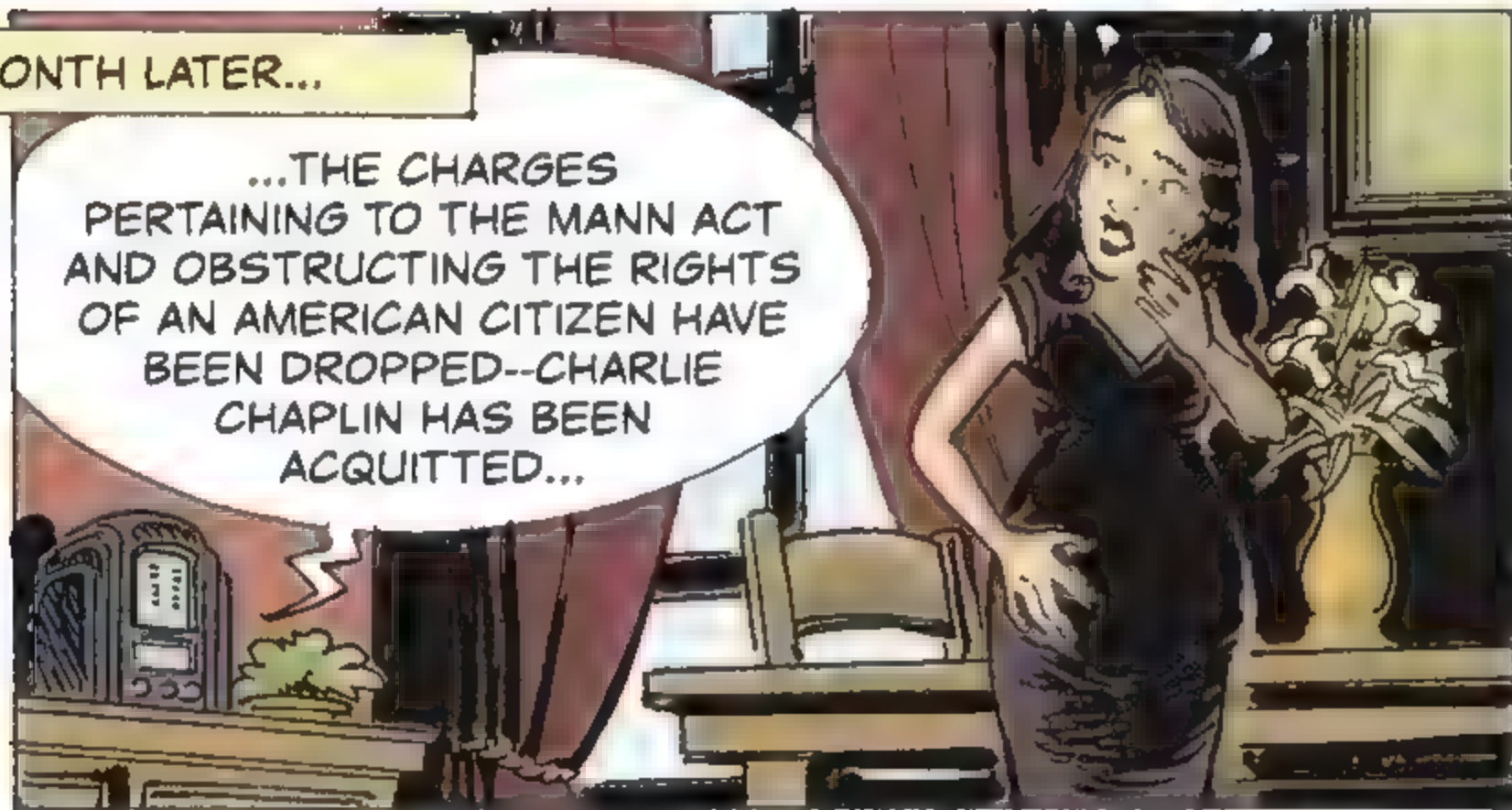


DO WE NEED TO FURTHER PROVE THIS INDIVIDUAL'S MORAL TURPITUDE?

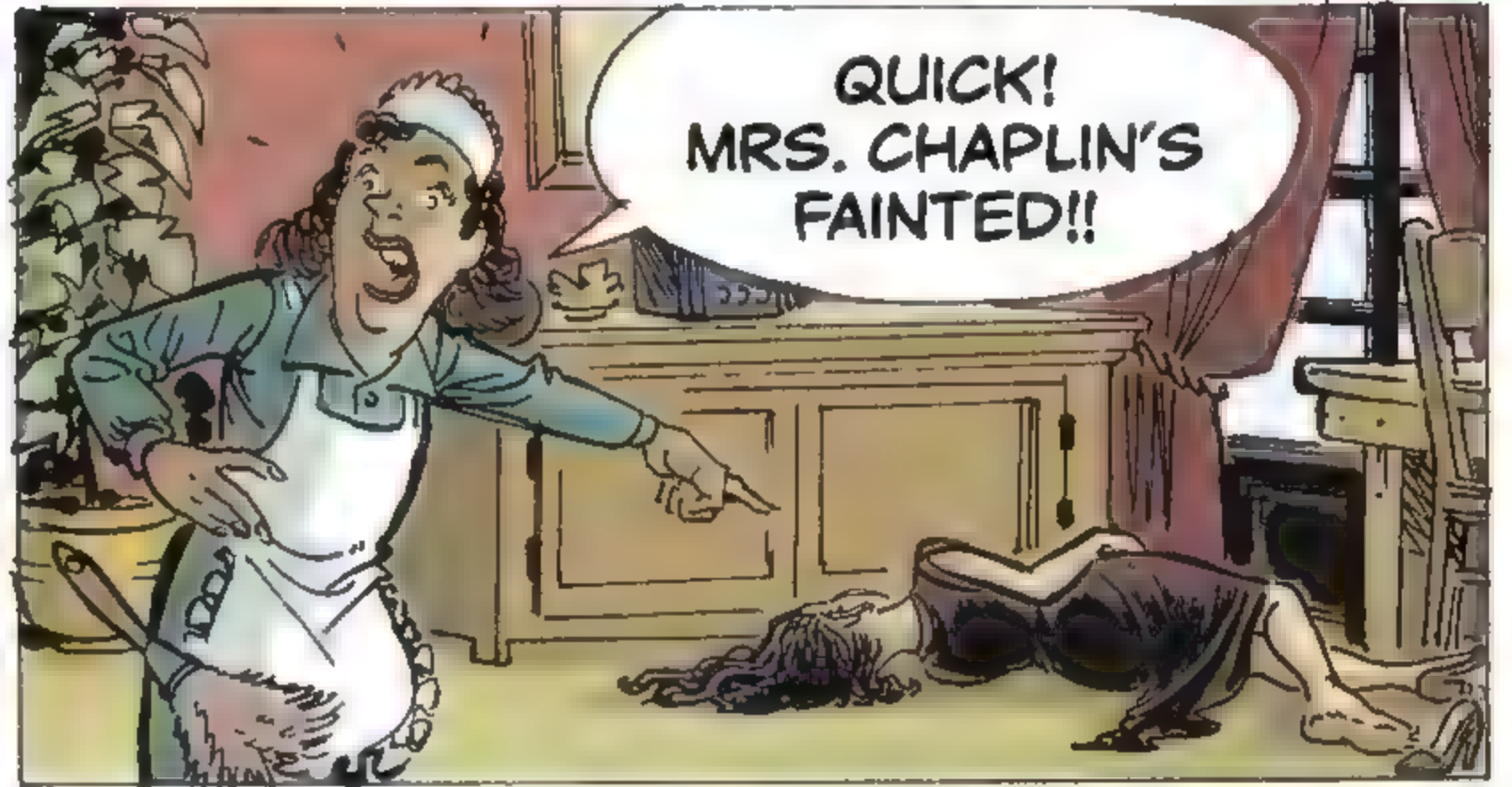
APPARENTLY NOT, IF OUR DEAR MR. HOOVER'S TRASHY TABLOIDS ARE TO BE BELIEVED!



A MONTH LATER...



...THE CHARGES PERTAINING TO THE MANN ACT AND OBSTRUCTING THE RIGHTS OF AN AMERICAN CITIZEN HAVE BEEN DROPPED--CHARLIE CHAPLIN HAS BEEN ACQUITTED...



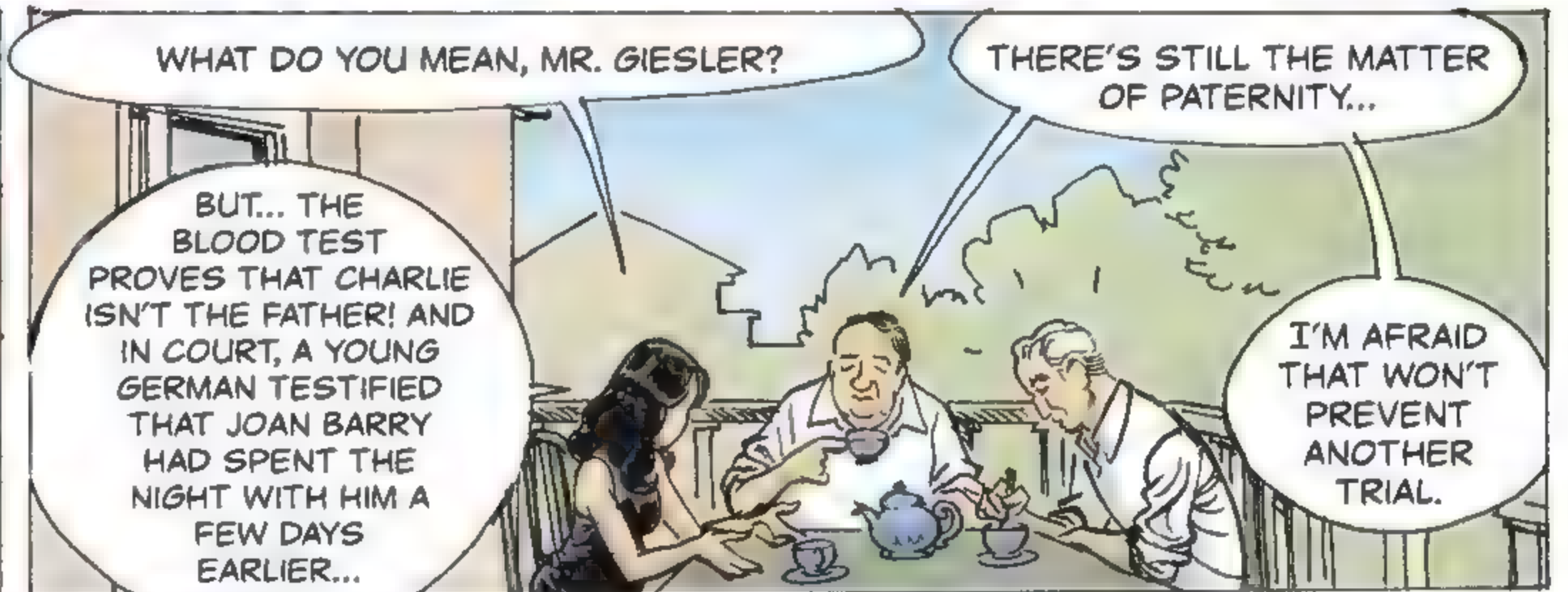
QUICK! MRS. CHAPLIN'S FAINTED!!



ONE LADY JUROR TOLD ME, "THIS IS GOOD. WE STILL LIVE IN A FREE COUNTRY, CHARLIE." BUT ANOTHER ONE REFUSED TO SHAKE MY HAND...

IT'S OVER AT LAST!

HMM... NOT QUITE...



WHAT DO YOU MEAN, MR. GIESLER?

THERE'S STILL THE MATTER OF PATERNITY...

BUT... THE BLOOD TEST PROVES THAT CHARLIE ISN'T THE FATHER! AND IN COURT, A YOUNG GERMAN TESTIFIED THAT JOAN BARRY HAD SPENT THE NIGHT WITH HIM A FEW DAYS EARLIER...

I'M AFRAID THAT WON'T PREVENT ANOTHER TRIAL.



I'VE BEEN ACQUITTED BY THE LAW, BUT NOT BY PUBLIC OPINION.

OH, CHARLIE... HOW I HOPED THIS WOULD ALL BE OVER BEFORE THE BIRTH OF OUR CHILD!

JULY 31, 1944...



CHARLES! SYDNEY! COME KISS YOUR HALF-SISTER GERALDINE!

SPRING 1945...

WHAT?
DESPITE
THE BLOOD
TEST?

YES. THEY DIDN'T
ACKNOWLEDGE THE LEGAL
VALIDITY OF THE TEST. YOU
SHOULD'VE HEARD SCOTT,
JOAN BARRY'S LAWYER--HE
TRIED TO PORTRAY ME
AS A MONSTER!

I'M A HOARY
OLD BUZZARD, A
LECHEROUS HOUND,
A LIAR...

IN SHORT, I'LL
HAVE TO PAY CHILD
SUPPORT TO JOAN'S
DAUGHTER UNTIL
SHE'S 21.

NO
MATTER!
THE
IMPORTANT
THING IS
THAT WE'RE
TOGETHER
AND
HAPPY.

YES, AND WE CAN
START "SHADOW AND
SUBSTANCE." DON'T
FORGET, IT'S YOUR
PART!

CHARLIE, I DON'T
WANT TO MAKE
MOVIES. I WANT
YOU.

AT LAST I HAVE A
WIFE, NOT SOMEONE
WHO'S USING ME FOR
HER CAREER!

AUGUST 1945...

I'VE GONE BACK TO
WRITING ABOUT LANDRU,
MY LADYKILLER. I'LL CALL
HIM MONSIEUR VERDOUX,
AN INNOCENT NAME.

WHEN FACTS
DON'T EXIST,
FEELINGS TAKE
OVER.

THIS IS
GOING TO
BE FUN!

CHARLIE! IT'S TERRIBLE!
THE UNITED STATES HAVE JUST
DROPPED AN ATOMIC BOMB ON
JAPAN, IN HIROSHIMA!

ONE MURDER
MAKES A VILLAIN...
MILLIONS MAKE A
HERO. NUMERICAL
SANCTITY!

Scratch
Scratch

LATE 1945. THE WAR IS OVER,
AND CHARLIE FINDS HIMSELF
STANDING BEFORE A CENSORSHIP
COMMITTEE...

THERE ARE
PARTS OF
YOUR SCRIPT IN
WHICH VERDOUX
CONDEMNS THE
SYSTEM AND
CRITICIZES
OUR
SOCIETY...

WE CAN'T
LET THAT GO
THROUGH!

ANOTHER THING: THIS IS A
STORY ABOUT A CON MAN
WHO CONVINCES WOMEN TO
SIGN OVER THEIR SAVINGS
TO HIM AFTER LEADING THEM
INTO SHAM MARRIAGES. THIS
PORTRAYAL OF ILLICIT LOVE
IS, IN OUR EYES,
UNACCEPTABLE.

HERE, WHEN THE LYDIA
CHARACTER SAYS,
"COME TO BED!", SHE
SHOULD SAY, "GO TO
BED!", IN ORDER TO GIVE
THE IMPRESSION THAT
THEY ARE NOT GOING TO
ENGAGE IN CONJUGAL
PLEASURES.

FINALLY, WHAT
DO YOU HAVE
AGAINST THE
CATHOLIC
CHURCH?

WHAT? ME?!
WHY DO YOU ASK,
MR. BREEN?

HERE, IN THE SCENE WHERE
VERDOUX SAYS TO THE PRIEST:
"WHAT CAN I DO FOR YOU, MY
GOOD MAN?"

WELL,
ISN'T
HE A GOOD
MAN?

YOU DON'T
CALL A PRIEST
"MY GOOD MAN"
--YOU CALL HIM
"FATHER"!

NEW YORK, APRIL 1947...

ARE YOU SURE YOU WANT TO HOLD THIS PRESS CONFERENCE, CHARLIE?

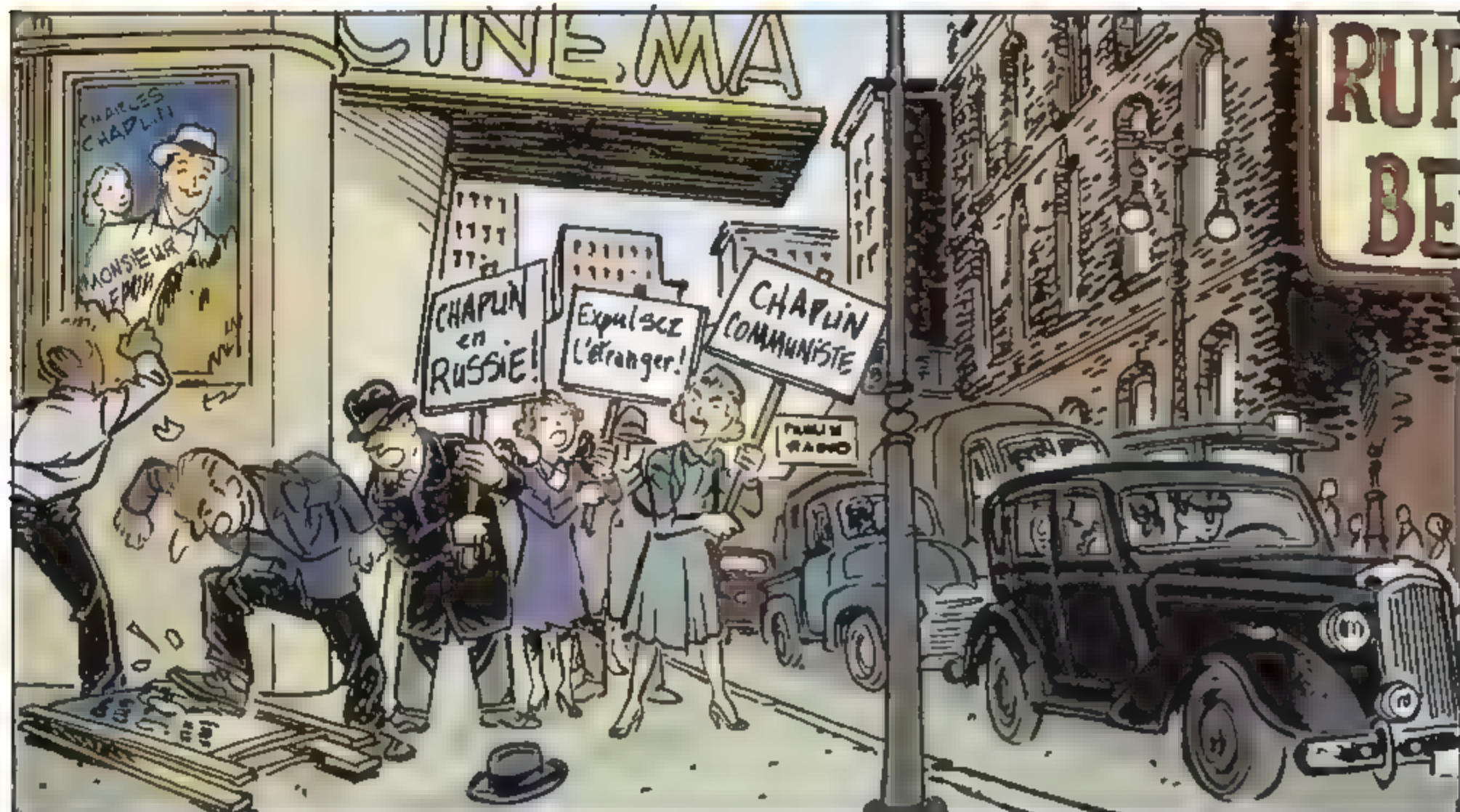
MY DEAR, THE PREMIERE WAS PAINFUL, AND THE PRESS IS MURDERING ME--I MUST EXPRESS MYSELF!

GENTLEMEN, PROCEED WITH THE BUTCHERING!

ARE YOU A COMMUNIST?

WHY HAVEN'T YOU BECOME AN AMERICAN CITIZEN? YOU EARN YOUR MONEY IN AMERICA, DON'T YOU?

WE CATHOLIC WAR VETERANS THINK THAT...



IT ISN'T JUST VERDOUX THAT THEY'RE SENDING TO THE GUILLOTINE, IT'S ME, TOO! AND THAT CERTAINLY ISN'T GOING TO HELP UNITED ARTISTS STAY AFLOAT!

MY ONLY CONSOLATION IS YOU, AND OUR LITTLE MICHAEL, WHO JUST CELEBRATED HIS FIRST BIRTHDAY A MONTH AGO.

I LOVE YOU, CHARLIE!

AUTUMN 1950...

THERE, I'VE FINISHED WRITING MY SCRIPT FOR "LIMELIGHT," A BEAUTIFUL YET SAD LOVE STORY.

CALVERO, AN OLD MUSIC HALL SINGER WHO'S FALLEN ON HARD TIMES IN THE LONDON OF MY CHILDHOOD, TRIES TO HELP A YOUNG DANCER...

* HE ACCEPTED.

THE LONDON OF MY CHILDHOOD: ME YESTERDAY... THE OLD MAN: ME TODAY... AH, THE ELEGANT MELANCHOLY OF TWILIGHT!

HEY, I SHOULD OFFER BUSTER KEATON A ROLE...*

BAH! YET ANOTHER OF THESE NEVER-ENDING, PARANOID COMMITTEE HEARINGS... THIS WITCH HUNT LED BY THAT SENATOR, JOSEPH MCCARTHY, MAKES ME SICK!

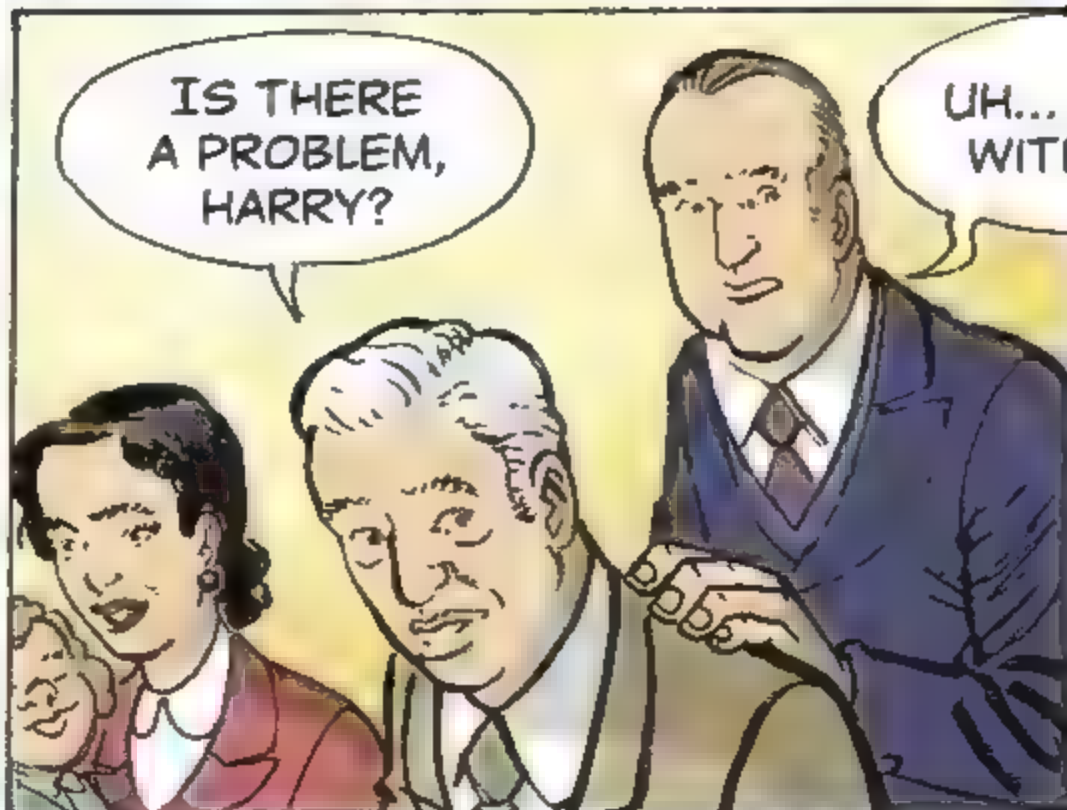
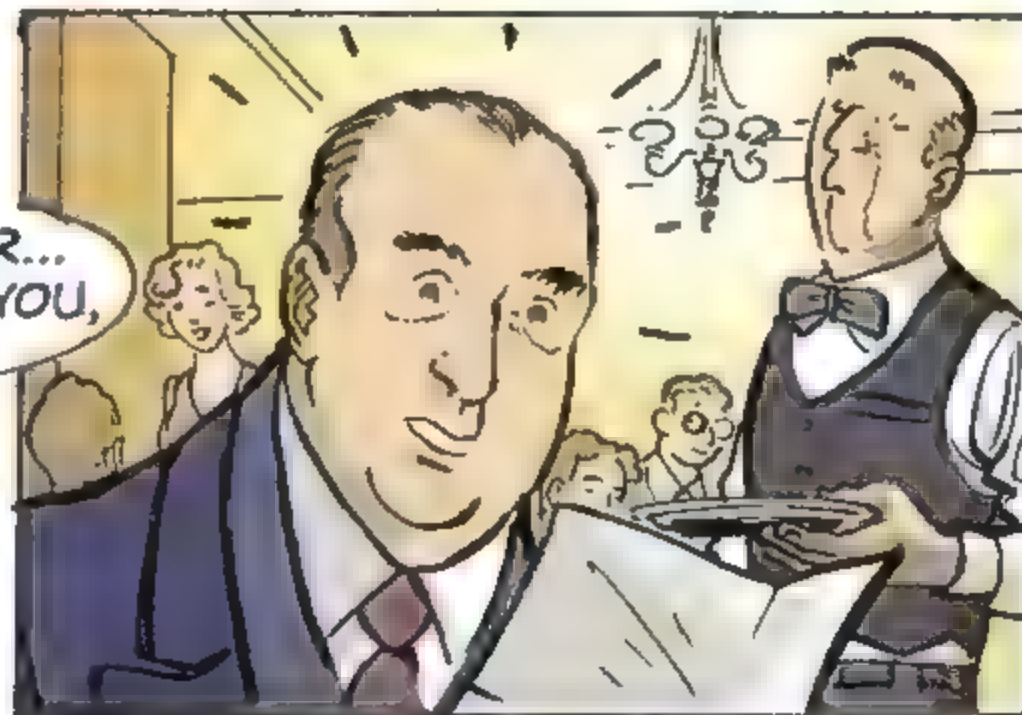
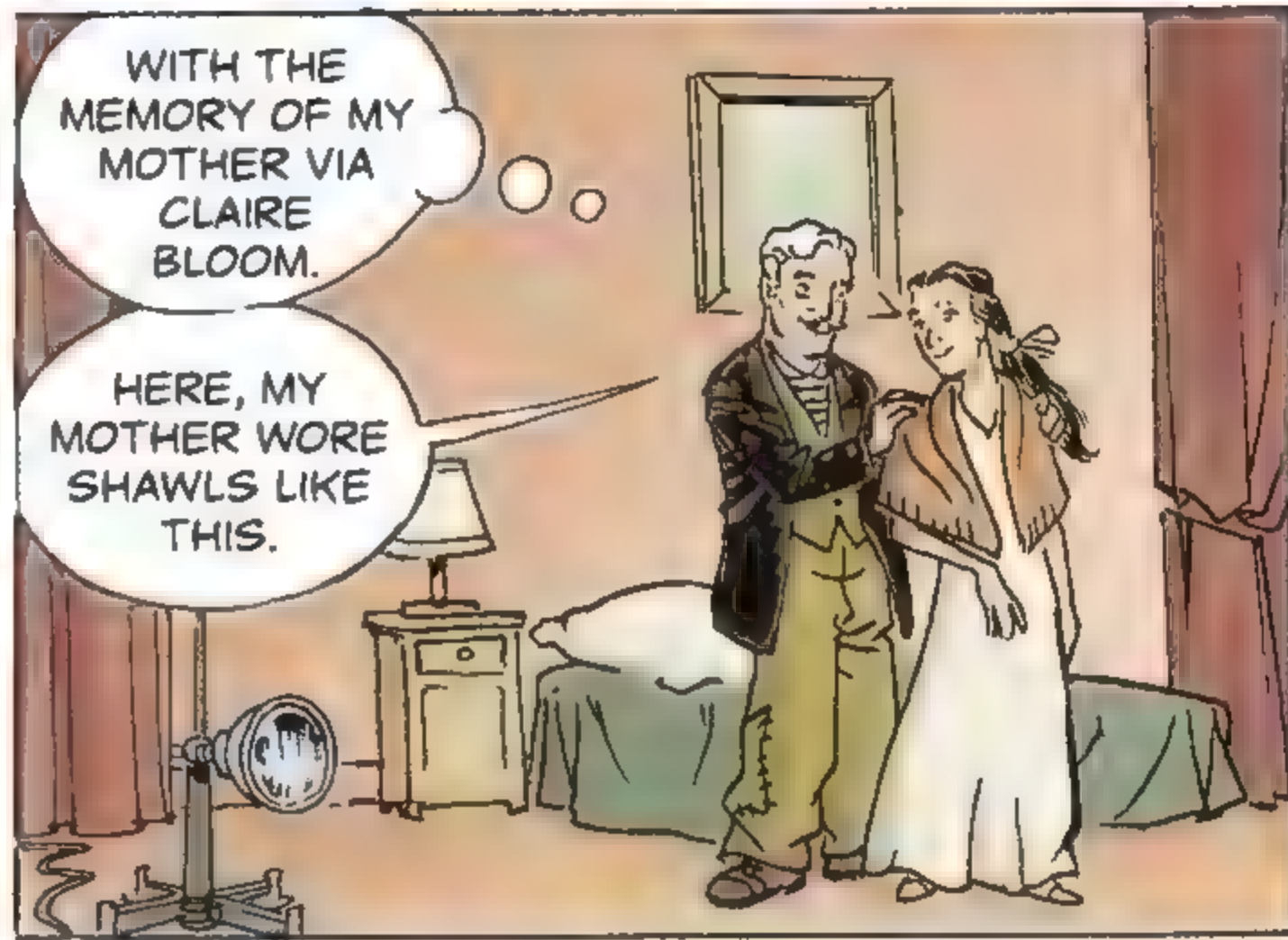
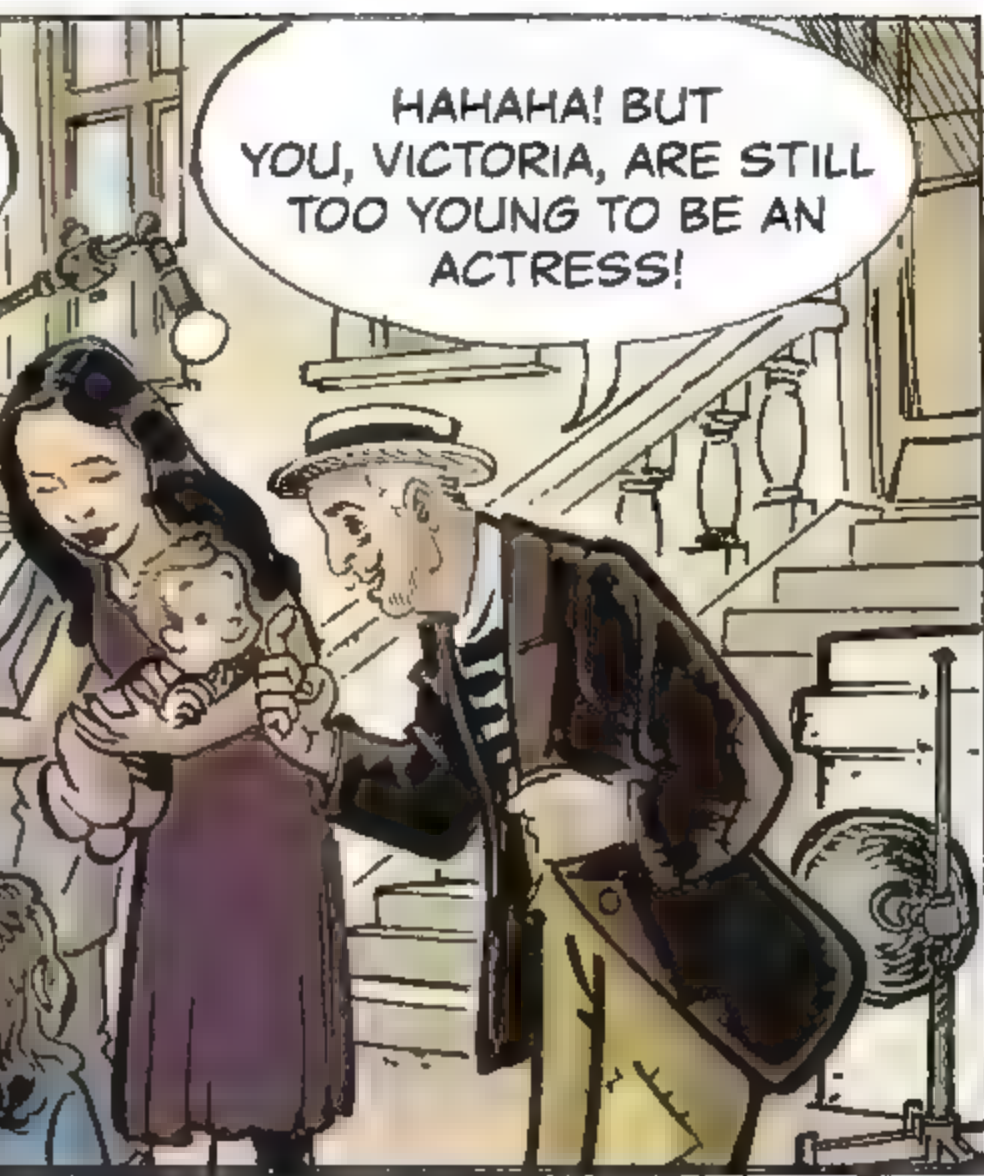
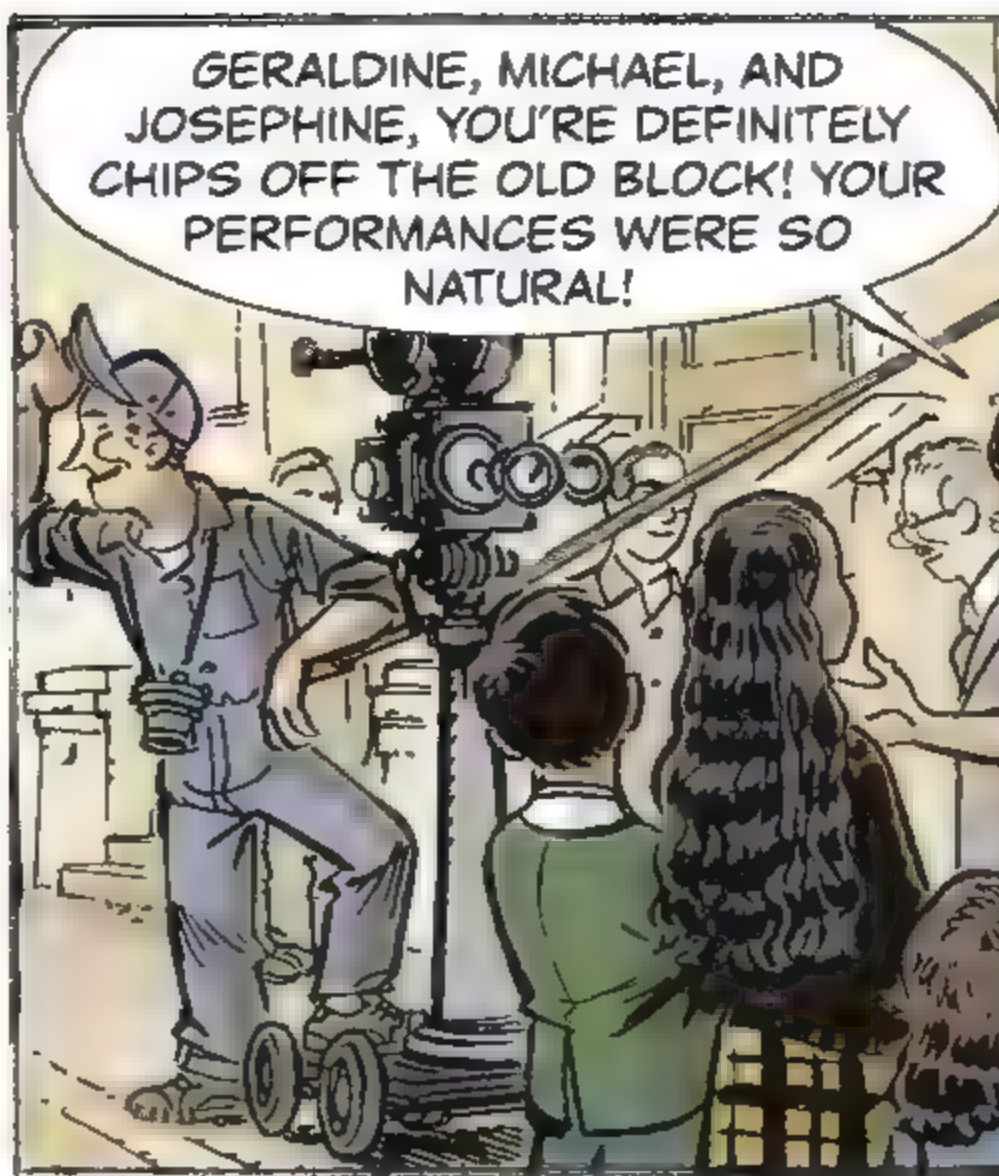
THE POOR STATUE OF LIBERTY SHOULD HANG HER HEAD IN SHAME!

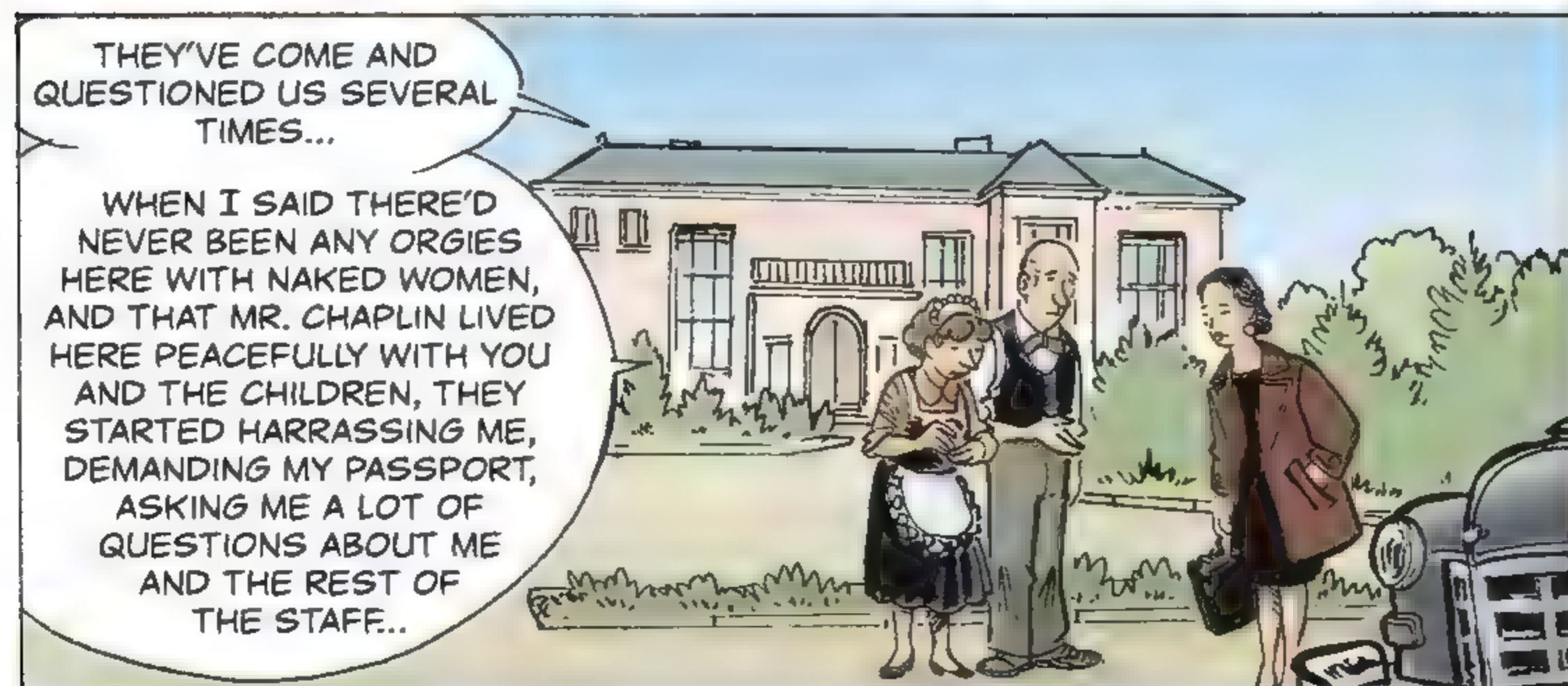
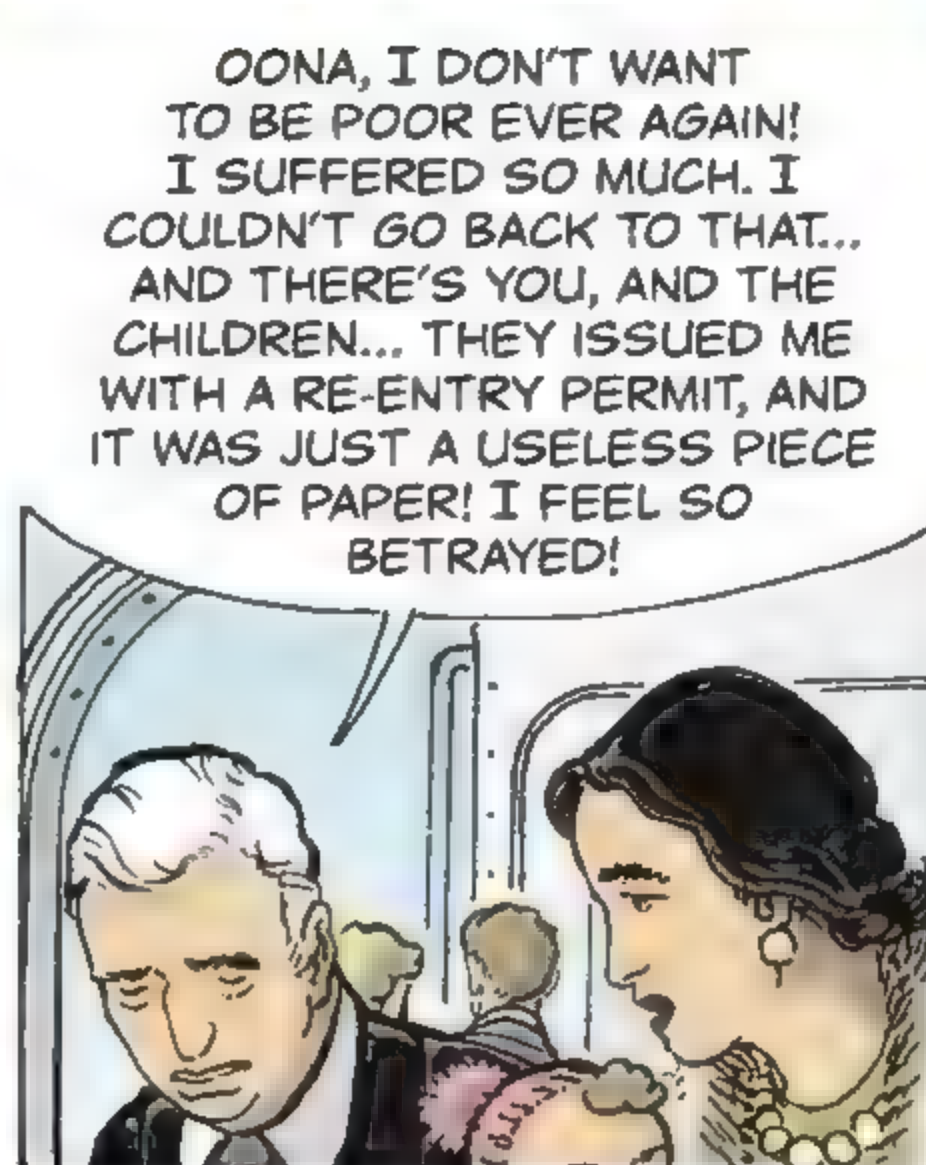
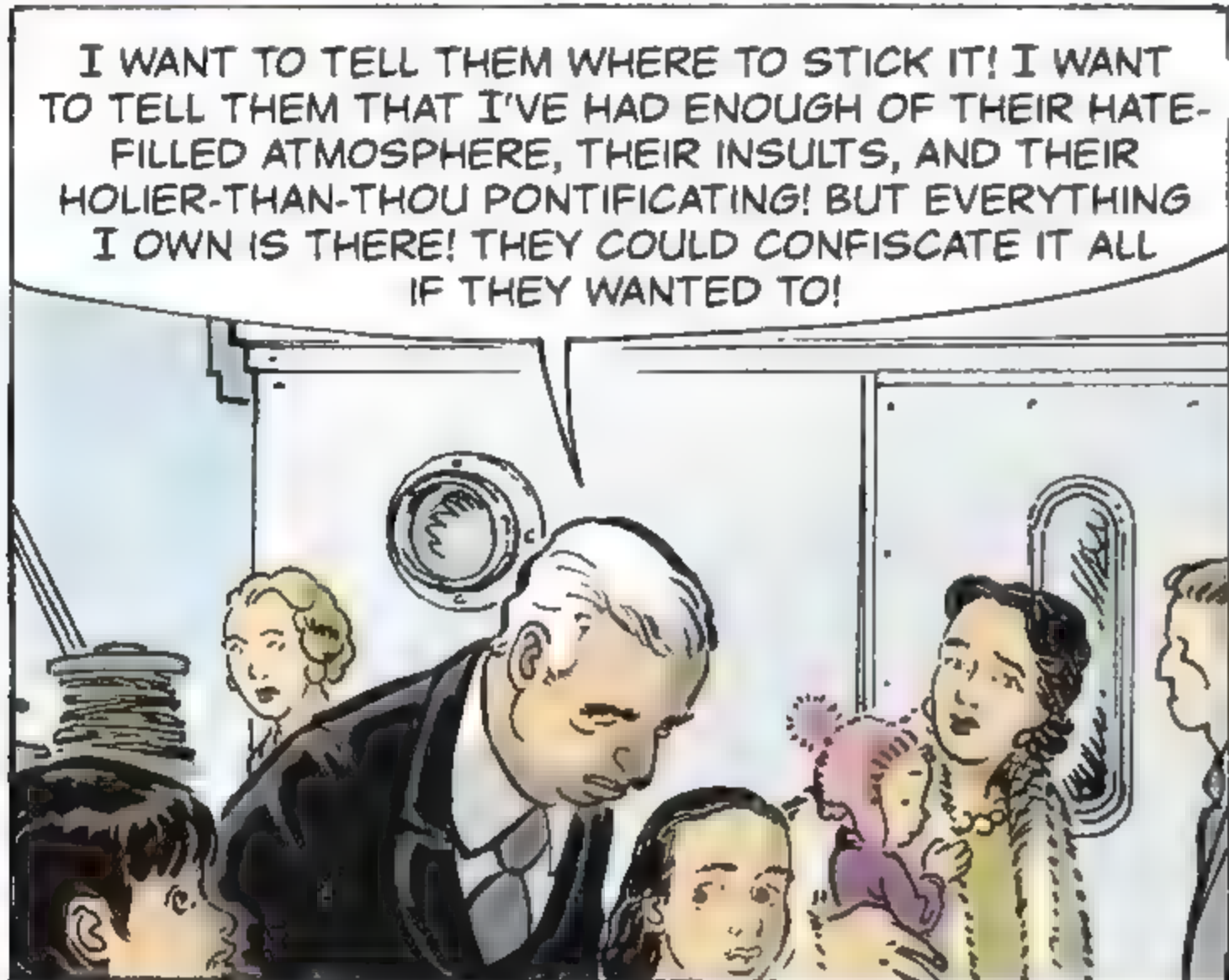
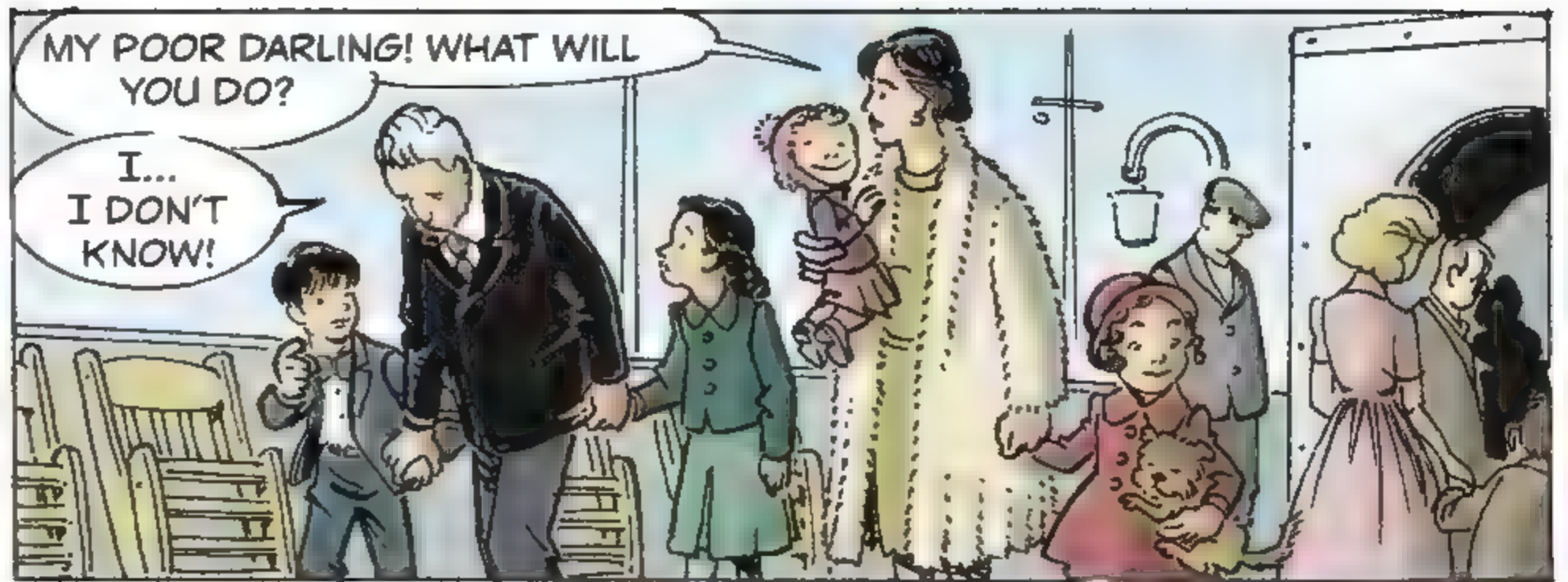
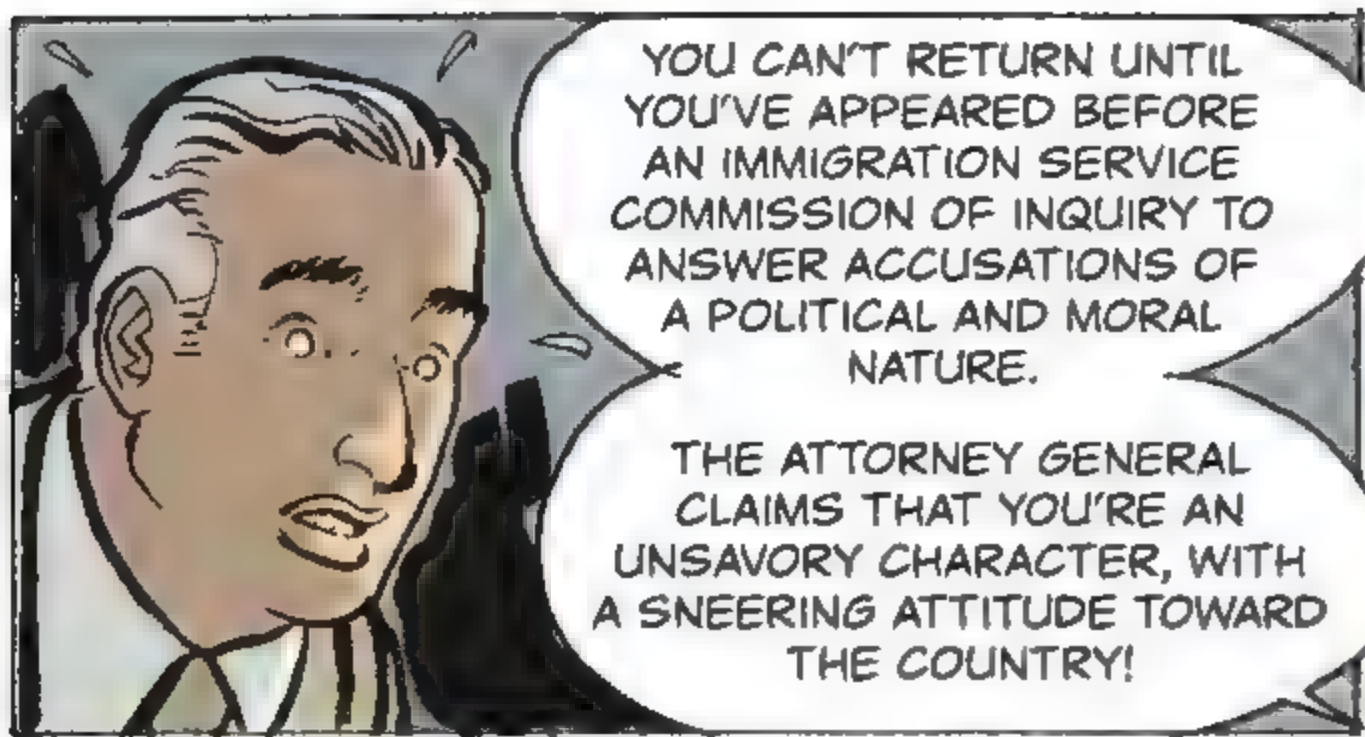
OH, ARE YOU WATCHING THIS HORROR AGAIN?

NOVEMBER 1951, FILMING BEGINS...

"LONDON, ONE LATE SUMMER AFTERNOON IN 1914..."









ALL DONE!

OONA!
I WAS AFRAID
THEY'D
DETAINED
YOU!

THESE SUPER-PATRIOTS MIGHT
WELL HAVE THE POWER TO TURN
AMERICA INTO A FASCIST
STATE!

THE HOUSE UN-AMERICAN
ACTIVITIES COMMITTEE IS
A MISLEADING NAME AND THEIR
SCOPE IS FAR TOO BROAD, WHICH
LETS THEM SILENCE THOSE WHO
DIFFER FROM THE MAJORITY!



I'VE LOST THE
AFFECTION OF THE
AMERICAN PUBLIC.

BUT HERE IN
EUROPE, YOU'RE
GREETED LIKE
A KING.

A KING IN
EUROPE...



"A KING IN
NEW YORK"
WILL BE
MY NEXT
FILM.*

* AND HIS LAST AS THE LEAD.



THERE'S A CROWD OF
KINGS IN EXILE HERE.
MAYBE I'M JUST THE
MOST IMPORTANT
AMONG THEM.

HAHA!



THE MANOIR DE BAN IN
CORSIER-SUR-VEVEY,
HERE BY LAKE LÉMAN,
WAS JUST WHAT WE
NEEDED. SWITZERLAND'S
THE COUNTRY OF
PEACE...

OUR FIFTH CHILD
WILL BE BORN IN
PARADISE.



♪ GOD BLESS AMERICA
♪ LAND THAT I LOVE ♪
STAND BESIDE HER
AND

FOR
PITY'S SAKE,
MAKE HIM
STOP!

CALM
DOWN,
CHARLIE!
MICHAEL'S
JUST A
CHILD!



THAT'S ALL IN THE PAST.
BESIDES, I'VE DECIDED TO
TURN IN MY PASSPORT AND
RENOUNCE MY AMERICAN
CITIZENSHIP.

I'M FORTUNATE
TO BE THE HUSBAND
OF SUCH A
WONDERFUL
WOMAN!

WONDERFULLY
PATIENT... TO PUT
UP WITH YOUR
CHARACTER!

SHEP-
PERTON
STUDIOS,
IN THE
LONDON
SUBURBS,
SPRING
1956...

RIGHT HAND, PLEASE! YOUR FINGERPRINTS!

AMERICA'S ALREADY DEMONSTRATED
ITS NOBLE GENEROSITY TO THOSE
WHO SEEK REFUGE FROM
TYRANNY!

HALF PAST
THREE! FILMING'S
OVER FOR THE
DAY!

I'M
NOT
DONE!

I DON'T GIVE A
DAMN ABOUT YOUR
UNION RULES!

IF I WANT TO
MOVE A CHAIR,
I HAVE TO ASK
A PROP MASTER!
IF I WANT MORE
LIGHT, IT TAKES
HOURS!!

THIS IS NO WAY TO WORK!!

WAS
I OK,
DADDY?

YES, MICHAEL, YOU WERE PERFECT IN THE ROLE
OF RUPERT MACABEE! BRAVO!

THE MASTER
HAS SPOKEN...

AUTUMN 1957...

HEH HEH!
IT WORKS!

THIS MIRROR
BLINDS THOSE
FILTHY CROWS
THAT ARE RUINING
MY LAWN!

AND,
UH... THE
GLOVES?

BAH! ECZEMA! I'M
ALLERGIC TO
FILM!

TO... TO
FILM?!

YES, HAHHA--
NITRATE FILM STOCK!
CHAPLIN'S ALLERGIC
TO FILM! AMUSING,
ISN'T IT?

"A KING IN NEW YORK" IS IN THEATERS. IT'S
BEEN WELL-RECEIVED... BUT MY FORMER
ASSOCIATES AT UNITED ARTISTS REFUSE
TO DISTRIBUTE IT IN THE U.S.*

THEY WERE SHOCKED BY
THE PICTURE I PAINTED
OF AMERICA...

AT THE
PREMIERE IN
PARIS, I DENIED
ACCESS TO
UNCLE SAM'S
JOURNALISTS!
I WON'T HAND
THEM A STICK
TO BEAT ME
WITH!

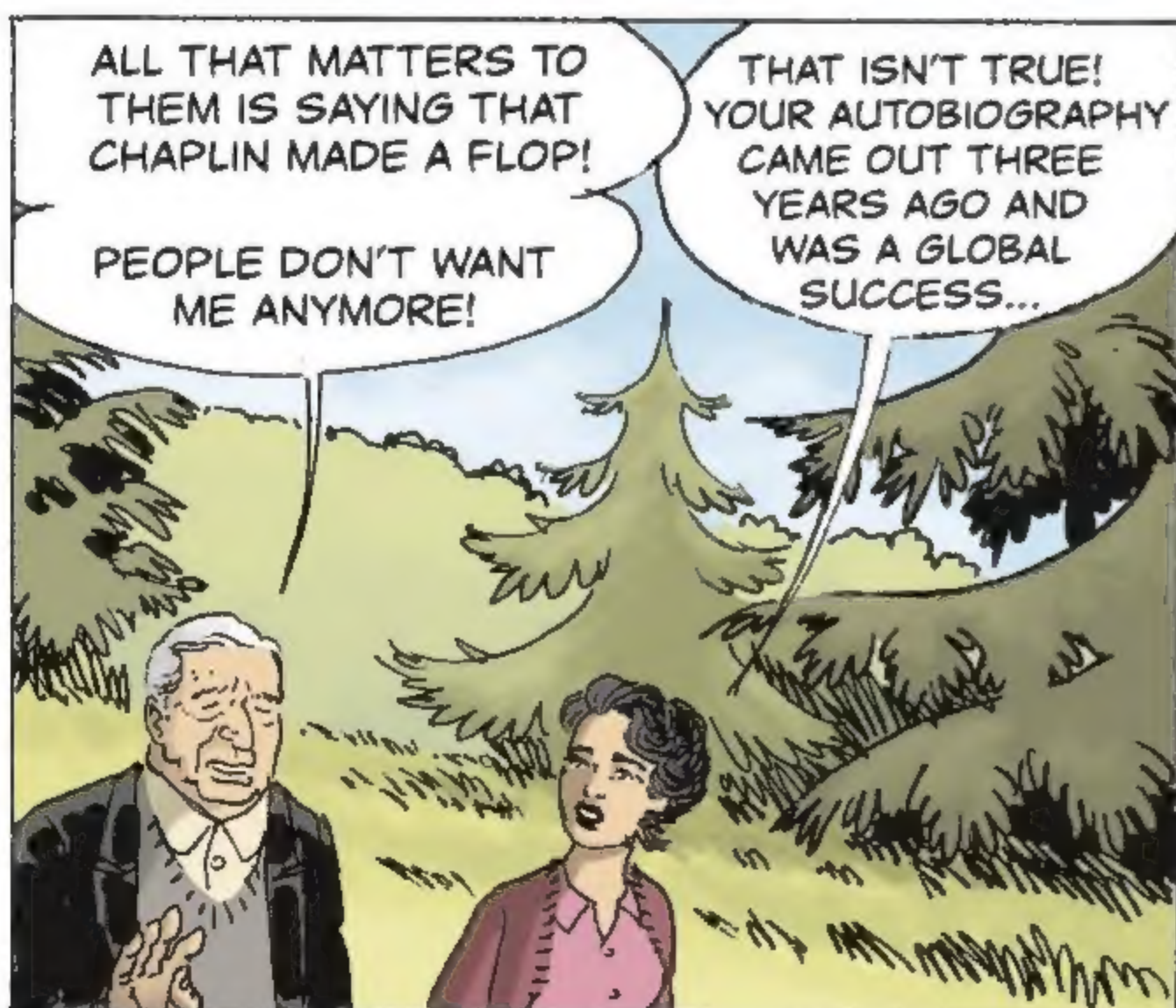
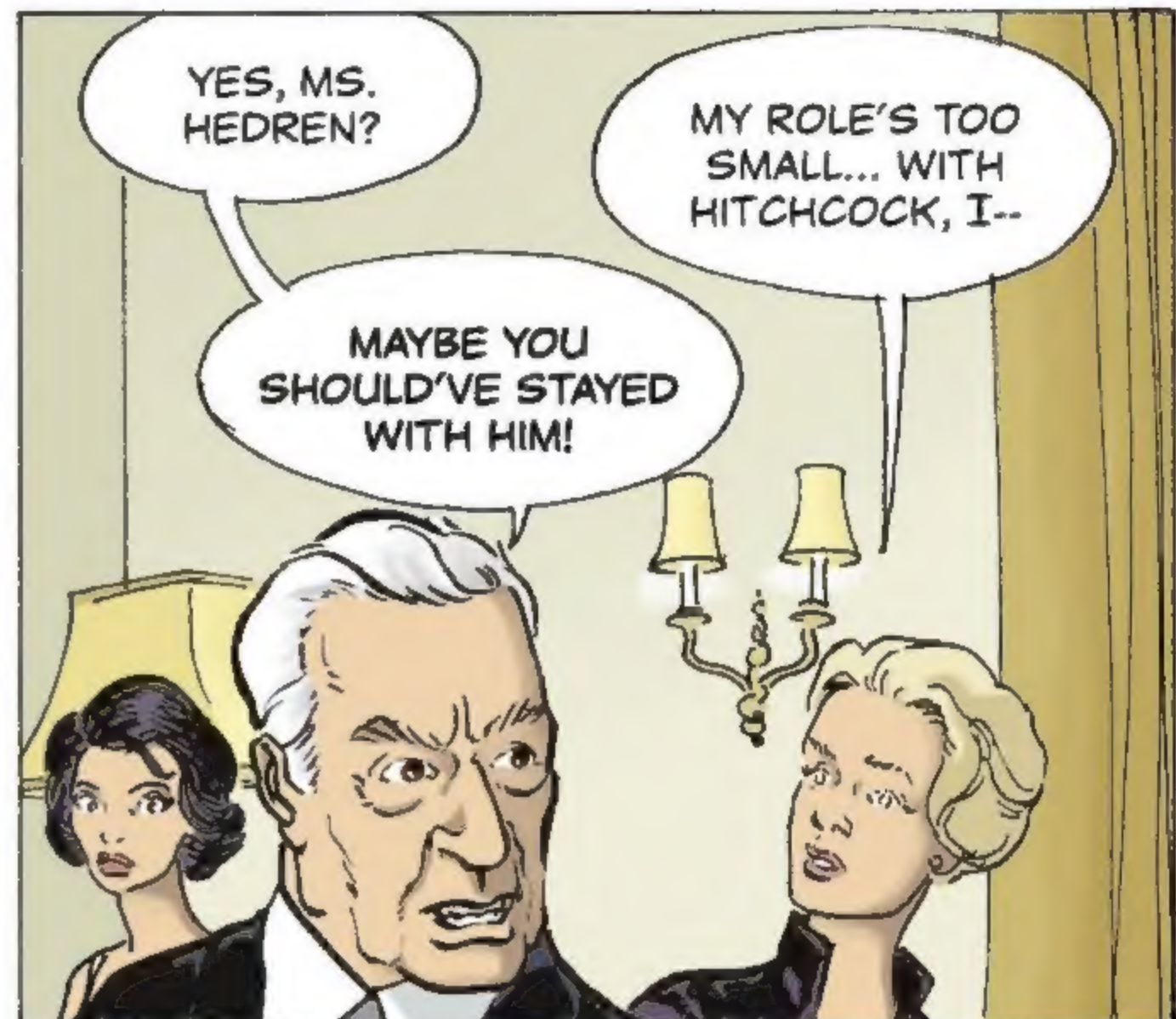
* IT WOULD COME
OUT IN 1973.

AH... I READ
THE START OF
YOUR AUTOBIO-
GRAPHY.
I'VE JOTTED
DOWN A FEW
SUGGESTIONS
AND CHANGES,
AND--

WHAT?!

TRUMAN CAPOTE,
I ASKED YOU
TO READ IT, NOT
TO GIVE ME YOUR
OPINION!

GET OUT
OF HERE!





THE LONGEST STANDING OVATION EVER WITNESSED HERE! HE DESERVES THIS HONORARY OSCAR A THOUSAND TIMES OVER! AND HE FINALLY HAS A STAR WITH ALL THE OTHERS ON HOLLYWOOD BOULEVARD!

BETTER LATE THAN NEVER, MY DEAR SON-IN-LAW!

CLAP CLAP CLAP CLAP

CLAP CLAP CLAP CLAP

Kiss!

HOW BRAVE HE IS TO STAND THERE DESPITE HIS STROKES! BUT LOOK, NICKY, HE CAN'T CONTAIN HIS EMOTION ANYMORE!

IT SEEMS YOU CAN'T, EITHER, OONA...

THANK GOD HE ABANDONED HIS LATEST PROJECT, "THE FREAK," WHICH HE WANTED TO FILM WITH OUR DAUGHTER, VICTORIA. IT WOULD'VE KILLED HIM! HE'S NO LONGER UP TO IT.

THEY STILL LIKE ME!

COMMANDER OF THE NATIONAL ORDER OF THE LÉGION D'HONNEUR IN FRANCE, THE GOLDEN LION FOR MY CAREER FROM THE MOSTRA OF VENEZIA, AND NOW AN OSCAR!

YOU SEE, CHARLIE?

1975, BUCKINGHAM PALACE: CHARLIE IS KNIGHTED BY QUEEN ELIZABETH II.

MY POOR DARLING, YOU DON'T SPEAK ANYMORE... DO YOU STILL HEAR ME? CAN YOU STILL RECOGNIZE ME?

DECEMBER 25, 1977...

HE ALWAYS HATED CHRISTMAS.

the End



SwySen & BAZIE

CHARLIE CHAPLIN IS NO MORE, BUT THE TRAMP WILL LIVE ON FOREVER, CROSSING GENERATIONS LIKE HE CROSSED CONTINENTS, WITH OVER EIGHTY FILMS TO HIS CREDIT.